

## Alexander Kluge - Lighthouses into Futurity

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Exhibition PONTIO BANGOR 29.8.18–11.9.18

# LIGHTHOUSES INTO FUTURITY

## Alexander Kluge



Pontio

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*Sarah Pogoda Bangor, August 2018*

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“ Thought-images (*Denkbilder*) are not images like the Platonic myths of the cave or the chariot. Rather, they are scribbled picture-puzzles, parabolic evocations of something that cannot be said in words (*des in Worten Unsagbaren*). They do want to stop conceptual thought so much as to shock through their enigmatic form and thereby get thought moving because thought in its traditional conceptual forms seems rigid, conventional, and outmoded. What cannot be proved in the customary style and yet is compelling – that is to spur on the spontaneity and energy of thought and, without being taken literally, to strike sparks through a kind of intellectual short-circuiting that casts a sudden light on the familiar and perhaps sets it on fire. ”

**Theodor W. Adorno**

*Benjamin's One-Way Street (Notes on Literature)*

SPONTANEITY AND ENERGY OF THOUGHT - SPUR ON THE SPONTANEITY AND ENERGY OF THOUGHT

# ALEXANDER KLUGE

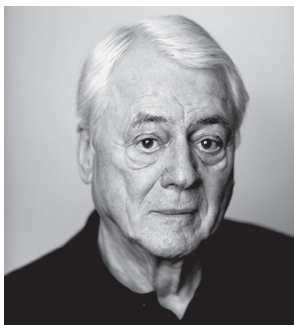
## Lighthouses into Futurity

**A**lexander Kluge is one of the leading intellectual voices in Germany. Once, a student and protégé of Theodor W. Adorno, Kluge (born 14.2.1932) has created a vast body of work, in word and image, carrying forward the mission of the Critical Theory of the Frankfurt School. Kluge achieved renown in the early 1960s as both a writer and a film director. He was spokesperson and influential filmmaker of the “New German Cinema” of the 1970s, and as such he was soon aptly characterized as “the German Godard”.

He has received all of Germany’s important prizes for literature, as well as film prizes in Venice, Cannes, and Berlin, and he was invited to exhibit his work in world-leading museums, among which are the Serpentine Gallery (London), or MoMA (New York). We are very grateful for Kluge to have chosen Bangor to present some of his work in film and literature to a Welsh audience for the first time, including translations of his stories into Welsh.

To date, Kluge has produced around 8,000 pages of stories and more than 120.000 minutes of film in all. Pontio shows a small number of so called “minutes-films” on the screen and in an accompanying booklet, you can find short stories, plus further information on Kluge.

In the glass cases we display objects which mirror and explore Alexander



Kluge’s work and thinking in (respect to) North Wales. “Lighthouses into Futurity” draws on two core motifs in Kluge’s work. “Lighthouses” (from German: “Leuchttürme” [literally: lighttowers]) are aids for orientation, particular in times of unrest or

trouble, in unknown waters and close to home. At the same time, lighthouses manifest the spirit all humans share: the spirit to embark into the unknown, to start out into the new, and that for all risks. Here, lighthouses give evidence to the productivity of experience accumulated in life: distress of the past is channelled into future safety. For Kluge, the lighthouse is therefore a metaphor for autonomy. By securing orientation in all circumstances, it equips us with the ability for manoeuvring, that means for making decisions which direction to go.

A lighthouse is a beacon. It’s something people who are lost can look towards for guidance. And it’s a tall, solid, unmoving structure. But ... what about its light? The light does move, furthermore, it does go on and off. So a lighthouse works as both a symbol of stability and of change. In this sense, Alexander Kluge is always keen to point us to the Janus-face of everything. Lighthouses, for instance, had often been captured by pirates in order to mislead ships into rocks or spits to then plunder them. And it is this ambiguous simultaneity that Kluge identifies as the

crucial dialectical potentiality of life, and of revolution; of revolution as for Kluge, revolution is a living being full of surprises. Thus, revolution is a generator of futurity: it is the embarking into the unknown and the new.

In Virginia Woolf's famous novel "To the lighthouse" (1927) the Lighthouse is among others a phallic symbol and as such a symbol for family structure, and especially for the authority of the father in the traditional family. However, the multiple layers in her novel – particularly in the case of the female artist, Lily Briscoe, anticipate the possibility for change and an overcoming of patriarchal power structures.

So does Alexander Kluge. We can imagine female pirates, a female Robin Hood, capturing lighthouses in order to mislead the ships of imperial Patriarchy

at the coasts along the Nordic and Irish Seas.

Lighthouses do anticipate change, mobile they might be, but their light – the light of the Enlightenment – moves. Flashing a light it is, similar to the film projector. In both cases it is the light – in interplay with the equally important blank darkness – which generate the movement. Here, we find ourselves in the core of Alexander Kluge's enthusiasm for film as the moving image.

So, we should not be mistaken and identify Alexander Kluge with the phallic side of the lighthouse metaphor, but rather with the unsteady, ambiguous flashing light, that promises guidance. However, to manoeuvre and to decide which course to take – that is still up to us. Kluge only provides tools for emancipation, not the emancipation itself.

## Alexander Kluge – Minutes-Films Details

**Dezember 1799 in Helvetien**  
(December 1799 in Helvetia),  
2min03, Alexander Kluge, 2018

**Der Tod der fremden Frau**  
(The death of the foreign woman),  
11min50, Alexander Kluge 2018;  
cut version by Sarah Pogoda

**Angriff auf eine dicke Tür aus Glas**  
(Attack on a thick door made of glas),  
1min52, Alexander Kluge, 2018

**Gruß nach Athen**  
(Greetings to Athens),  
3min10, Alexander Kluge, 2018

**Timbuktu Silvester 1799**  
(Timbuktu New Year's Eve 1799) ,  
1min40, Alexander Kluge, 2018

**Triptychon Die Revolution ist ein Lebewesen voller Überraschungen**  
(Revolution is a living being, full of surprises),  
6min10, Alexander Kluge, 2018

**Triptychon Dichterisch wohnet der Mensch**  
(Poetically man dwells),  
9min52, Alexander Kluge, 2018

# Alexander Kluge – Transcripts Minutes-Films

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## Helvetia, December 1799

The Russian officer  
who impregnated an unconscious woman,  
(and who in the virtue of a notice in a newspaper will later  
give himself up to his fate),

*The Marquise von O.,*

is moving together with his group of cavalry  
on New Year's Eve 1799 across the mountain passes  
towards Chur /

Only recently  
did Suworow's army,  
to which the Russian belonged,  
stand in front of Zurich /

*General Alexander Suworow (1730-1800)*

Grisons' steady,  
ice-covered mountains look  
over the rapid changes in Europe /

## "Attack on a thick door of glass" / 2018

Brief hesitation before using violence  
against objects /

The experienced party member,  
aide to the previous chair of the Socialist German Student League  
notices in astonishment  
the crowd of comrades that has been lingering for several minutes  
in front of the VC's office door

They don't want to destroy  
the valuable pane of thick glass,  
though they do want to enter the office  
"in order to occupy it" /

Several comrades  
pressed up against the office door  
suddenly have a battering ram in their hands /  
The pane of the  
office door shatters /

JPY IT" - "IN ORDER TO OCCUPY IT" - "IN ORDER TO OCCUPY IT" - "IN ORDER TO OCCUPY IT" - '7

## Greetings to Athens!

On 5 May 1818

*Top centre:*

Ovid

\* 5 May 1818 in Trier † 14 March 1883

Working Men of All Countries, Unite!

Working class housing in London around 1818

Here round about me lie the bodies of my friends,  
but the victory was ours /

The victory was ours, but here round about  
lie the bodies of my friends / Heinrich Heine, from Hymn 1844

## Timbuktu 1799

Timbuktu, 31.12.1799/

The patrol, arrived the week before,  
of French Cuirassiers,  
whose corselets, loaded on mules,  
which followed the horses,  
came together for a feast.

The revolution might have been lost in Paris  
but it can  
rise up anew anytime  
in Africa /

The troops carry books,  
all of them novels.

## “Revolution is a living creature full of surprises“

*Top left:*

“Disruption!” “Everything flows”

Revolution / Upheaval / Radical Change / Rebellion

Industrial revolution / “Creative destruction” / “Surplus value”

Underground / Popular Anger / Struggle for Freedom

General Strike / Capitulation / Fresh Start

Vienna 1848

*Bottom:*

Sketches by David of the Tennis Court Oath, 20 June 1789

“Revolution is a living creature full of surprises“

## Triptychon - Poetically man dwells

*Top left + top right:*

Martin Heidegger, Lecture held on 6 October 1951 at Bühlerhöhe

"... poetically man dwells..."

[...] Our dwelling is harassed

by the housing shortage /

Even if that were not so, our dwelling today is

harassed by work

made insecure by the hunt for gain and success,

bewitched by the business of amusement and recreation /

"... poetically man dwells..."

Do we dwell poetically?

Presumably we dwell altogether unpoetically /

If that is so, does it give the lie to the poet's words;

are they untrue?

No / The truth of his utterance

is confirmed in the most unearthly way /

For dwelling can be unpoetic only,

because it is in essence poetic / For a man to be blind,

he must remain a being by nature endowed with sight.

A piece of wood can never go blind /

But when man goes blind,

there always remains the question whether his blindness derives from some defect and loss

or lies in an abundance and excess /

In the same poem that meditates on the measure for all measuring, Hölderlin says:

"King Oedipus has perhaps one eye too many /"

Thus it might be that our unpoetic dwelling

its incapacity to take the measure,

derives from a curious excess of frantic measuring and calculating /

[...] The poetic is the basic capacity

for dwelling

[...] "As long as Kindness,

the Pure, still stays with his hearts,

not unhappily measures himself

against the Godhead..."

From SIGMA to OMEGA

*Top left + top left: (3x)*

"Attack on a thick door of glass" / 2018

Brief hesitation before using violence

against objects /

The experienced party member,

aide to the previous chair of the Socialist German Student League

notices in astonishment

the crowd of comrades that has been lingering for several minutes

in front of the VC's office door

They don't want to destroy  
the valuable pane of thick glass,  
though they do want to enter the office  
"in order to occupy it" /  
Several comrades  
pressed up against the office door  
suddenly have a battering ram in their hands /  
The pane of the  
office door shatters /

*Off-Voice:*

At night the wife tends the apparatus /  
His working days allows Mr Burg to get some fresh air and walk squares for about 15  
minutes, twice a day.  
For thousands of years, people dwell in their houses.  
Outside: Murderer, Industry, World.  
During all that time, emotions remain the same.

*Bottom centre:*

It shimmers in a dark abode, very small, the solace of the new world  
"Reason the tender germ"  
URUK, 8000 years ago  
"To let neither the power of others, nor our own powerlessness, stupefy us."  
"Reason is an animal of balance"  
"Reason" versus "iceberg"  
According to a commentary on Jaques Derrida, the modern term "ratio" or "rationality"  
could be derived from the word ARRASONNEMENT.  
The Old French term means: inspection of a ship's cargo before setting sail.

*Top right:*

Illegal Tunnel-Building  
Wittgenstein's theory of language  
"Thus each organic body of a living being  
is a kind of divine machine  
or natural automation  
which infinitely surpasses all artificial automata ...  
the machines of nature, namely living organisms,  
are still machines even in their smallest parts,  
ad infinitum."

MODERN TERM "RATIO" OR "RATIONALITY" COULD BE DERIVED FROM THE WORD ARRAS

## Alexander Kluge – Short Texts

**“The mass of reality, which is waiting to be told”**

**“Y**ou could say that all the stories that have ever been told make up a large world. That is the large world of the literary and the short world of the filmic. And then there is the world in between: that of opera, and other worlds. But the biggest world is that of the untold, which awaits narration. That is gigantic. And in the 21<sup>st</sup> century it has assumed proportions that have not previously existed in this way. And you could say that these concrete circumstances already generate material for a narrative space of its own, which implies a form that we can’t yet narrate, that we can’t yet unravel and comprehend – but which we should.

It is part of literary method and literary storytelling: through leaving contrasts open – there is a story here (*Kluge indicates to the left with his left hand*) and a story there (*Kluge indicates to the right with his right hand*) and then there is also a third there in the room (*Kluge indicates with his right hand up to the top*) – a narrative space is created, which is not identical to any of the individual stories, but which opens up spaces in between. It is in these in between spaces that the rest, the untold, can be anticipated.

We know that (with a good director) the essential element of film takes place off screen. This always has to be added. And whatever can be seen on screen has to point towards something that exists beyond the screen. And this is exactly the same for texts and stories.”

**Alexander Kluge**, Frankfurt Poetics  
Lecture, 19 June 2012

**“History pauses / for Emphasis”  
– Ben Lerner, The Lichtenberg  
Figures**

*How to relate a circumstance of which  
you know nothing*

**H**ow do I speak to the question of how, on the evening of December 31, 1799, “the twilight descended”? Is it poetically correct, faced with this moment of which I know nothing, for me to write what I imagine? Is it good for me to invent such a thing?

- Have you inquired whether there might be some diary entry, some Contemporary remarks on the subject? Knowing, in any case, that during those twilight minutes Friedrich Schiller was proceeding in the direction of Goethes town house.
- Nothing positive could be ascertained. Various details of that New Year’s Day are documented. The hues of the heavens’ light toward evening: not at all. Then one should not invent any thing. One should make a point of not knowing it. Wilhelm Voßkamp was known for his rigor. Following his advice, I arrived at the following phrasing: It was due to collective impatience that the majority of the acute minds produced by the advancing eighteenth Century moved forward the turn of the Century, which by the calendar was not expected until the following year, to the night of December 31, 1799. They celebrated unprompted. Whether it rained toward evening or whether the sky was clear, so that our sister planet appeared in the west, I do not know. I phoned with Dr. Combrink, who looked around on the Internet. But I knew from previous research that no one, nowhere, knows what specifically met the eyes from five to seven in the



evening on December 31, 1799. The excitement of that day may be one reason for the lack of observation. Nothing but generalities have come down to us about that hour. Sensory substance, which after all, far below the rational level, must have occupied the eyes and the feeling skin, was lost for good. So many senses—so little information.

I could have told now of the Alpine ridge and the road from Zurich to Chur, down which the army of the Russian general Suvorov marched. A few safe hypotheses would have sufficed, for the route, as far as cold, heights, and abysses are concerned, has gone nearly unchanged to this day; indeed, due to recent road construction, the old paths and Swiss-style roads off to the side have remained better preserved than if they were in permanent use. But for the emotions, the feelings of the Zürichers, the celebration held by Massena's victorious soldiers, the mood of the Asiatic horsemen who rode in Suvorov's Company, the sweat of the elite Russian gunners as they heaved their cannons up the road—there is no Contemporary attention, no source. Only what I have thought up.

That was not significantly different in the seconds as the twentieth Century passed into the twenty-first. Even as the media brought early reports of the fireworks in Sydney, speeches, news, news tickers were already flooding the monitors. It was not worth looking out the window yet because the local fireworks could not be expected until later. The main things that was all. But whenever some lonely cyclist rode across the landscape to his house, no doubt noting the features of his surroundings, this impression was not reported, it remained private, a piece of news that would have been turned away by the

doorman of the TV or radio studio.

And so, not wanting to fall short of the precision of the early film pioneers, I noted that in the two centuries following December 31, 1799, the LACK OF SENSORY ATTENTION AT CRUCIAL MOMENTS, namely the lack of surface perception that we call superficiality, had not diminished. The reason for this, it seemed to me, was not that no one wrote any thing down and that there was no archive; rather, it was an inherent weakness in our perception of the moment, a flaw in humanity that would be foreign to a live film camera. But it happened with one such camera, precisely on New Year's Day 2000, that it (intended to film only the tumult of light at midnight) was turned on prematurely and then placed in its case, where it registered darkness all evening, and when it was required at midnight, its batteries were used up. Certain gray tones, however, filtered through the cracks of its protective case, conveyed the motion of the walking cameraman, the transportation. The incompletely shut, low-information Container was documented exactly. The cameraman, a reality hunter, did not know what to do but deliver the exposed tape; it ended up in the archive of the television Company, from which (along with all the filmmaker's other materials) it was transferred to the Federal Archives as a cultural legacy, where to this day it provides inexact testimony as to the qualities of the leather of a twenty-first-century carrying case and the precise sensitivity to light and dark demonstrated by a twenty-first-century recording medium.

Back to the shifting hues in Weimar on the evening of December 31, 1799. The difference between the color of the sky in Alexandria, where with only two



hours' time difference the officers of the French expeditionary force celebrated the accentuated day, and the scattering of clouds far to the south of the Harz Mountains—such differences can be assumed and conceived for all imaginable weather conditions: as a prism, as a plethora of different possibilities that all the same can be pictured as precise in their difference.

Such impressions link events that are scattered across the planet, independent of concrete knowledge; indeed, the less they are hampered by direct sensory impressions, the more opulently the kaleidoscope unfolds. This is worth conveying, and so I need not begin the first paragraph of my planned story about December 31, 1799 (I am still uncertain whether to set it in Weimar, Schwanebeck, or Halberstadt), the way I like to read it: "On a rainy day, Countess F. proceeded along the rue Saint-Honoré, swathed in thick clothing, toward a shop where, just the day before, in the sunshine, she had seen a thin, elegant gown..." Rather, it is worth relating the fact that while Goethe and Schiller were looking forward to their evening together, preoccupied by countless plans for the new year, one hurrying, one waiting

impatiently, Indians in the Andes are sure to have gazed up at a sky that was alien to Goethe and Schiller, and various Japanese who did not adhere to the Gregorian calendar ascribed no special significance whatsoever to that day.

As a child, my father had the habit of spitting on the presents and the cake set out in the morning for his birthday before he went to school so that his older sisters and his brother would not tamper with his property. Thus did the young doctor and archaeologist Dubois conceive of selectively claiming Africa for France by distributing attributes of civilization among the (*route of*) caravans that he thought would cross the continent.

"These are pieces of us."

For undertakings of this sort, small French troops of seven men with little equipment sufficed. There was generosity in this plan. No differently had the Franks, barbarians that they were, occupied Gaul, and by turning up the dregs of society to the top as when plowing a field (i.e., making slaves their tender mistresses), transformed it into a garden of God; indeed, the garden itself transformed into this state for a lengthy time. This is one of the tales of New Year's 1799.

## A Mistake by Lenin which had a Belated Effect in December 2009 (and in January 2010)

On 14 February 1918, the Council of People's Commissars decreed the introduction of the Western calendar in Russia. How imperfect is the power of the state apparatus! The new counting of the days never completely replace the old reckoning. The people of Russia have for a long time, without knowing it, counted according to both confessions, according to the Byzantine one and the Western one that was decreed.

At the turn of the year from 2009 to 2010 this led to the 'economic performance gap'. In vain did Prime Minister Putin attempted to deal with the irregularity. On the model of Western markets, the Christian holidays swept over Moscow and the territories beyond the Ural Mountains. They only ended, however, thirteen days later (both in terms of the way it felt and as far as work attendance was concerned), so that consumption of alcohol and reciprocal invitations to holiday dinners didn't stop. But now there was Epiphany, 6 January, on top of that, in fact the much more important holy day (with likewise thirteen days of felt latitude for play). Overlapped by the New Year: a considerable supply of festivities.

The replacement of reality (mediated by work and profession) by a seemingly endless succession of special days is, according to the monk Bitov, equally disastrous for body, soul and economy. And all that because a provisional revolutionary government tried to rule time, something which only God and the people have the authority to do.

## On Calendar Reform

Between the present-day republics of Kyrgyzstan and Tajikistan there is a narrow strip of land, framed by high mountains, which was not marked on the maps of 1917 nor was it recorded by any of the later administrations. When the Soviet Union broke up this area was left over. There was an Orthodox monastery which was hurriedly evacuated at that time. A single monk remained behind, in order to guard the building and to continue the monastery's work.

The monastery had for centuries been concerned with the official determination of calendar dates for the church, i.e. with chronicles. The isolated monk, instructed, forgotten, did not remain alone for long. Through the Internet he is linked to fraternal organisations worldwide, whether Orthodox or scholarly. His Muslim surroundings, no longer aware of this alien, do not bother him.

Brother Andrei Bitov divides up the most recent centuries as follows:

From the Peace of Westphalia	
1648 to 1789	1 century
From 1789 to 1792	1 century
From 1793 to 1815	1 century
From 1815 to 1870/71	1 century
From 1871 to 1918	1 century
From 1918 to 1989	1 century

so that three hundred and forty-one years have the substance of five hundred. After that: the present day.

The years which Bitov is short of in this computation of modern times he recovers - in agreement with Dr Herbert Illig on this - through a critical revision of the dating of the Middle Ages. There are invented periods here, e.g. there is no proof of the existence of Charlemagne. About three hundred years don't exist at all. So Bitov has no difficulty with the turn of eras at the birth of Christ which

he needs in order to synchronise the monastery chronicles.

In academic circles in the US Bitov is now seen as the inventor of Time Compression. The quality description 'century' has a morphic structure, i.e. it forces the years into circular or elliptical orbits around a centre. It is arbitrary to count them of chronologically according to days, years. Hence the three years of the Great French Revolution has a 'distinct structure', says Bitov. That makes them a century in itself. THE RIGHT TO SELF-DETERMINATION OF TIME MUST BE ACKNOWLEDGED LIKE THAT OF PEOPLES.

Why should the same be valid for Russia as for Britain and France? Here Brother Bitov becomes agitated. All times are different, a British and Russian century can certainly not be compared. However, says Bitov, the times of the continents and the inhabitants are linked to each other by way of morphic fields. To that extent the CURRENT OF TIME is once again synchronous. And it is not even certain that the Great French Revolution is really of French origin. A new age or time can have its origin in quite other places from where the phenomenon breaks out (surface). We have discovered souls in Russia, Central Germany, in Tashkent, likewise in Portugal and its East Asian colonies which set themselves in motion together.

Fuel is rare in Bitov's mountain monastery in winter he can best warm his hands when he places them firmly on the casing of his computer.

## The Demarcation of Old Year and New Year According to German Industrial Standards (DIN)

On 6 December 2009, negotiations in Geneva between the Federal Republic of Germany and the People's Republic of China to establish mutual acknowledgement of industrial standards broke down. Among other things, this was because China does not have general rules corresponding to the DIN norms. Consequently for trade with the People's Republic of China (also for possible diplomatic notes and declarations of war) the relationship of the Federal Republic to this great country remains indeterminate.

According to German law the following applies: December begins with the same day of the week is September; so if 1 September is a Monday, then so is 1 December. If 29, 30 or 31 December is a Monday, the days from Monday of the first calendar week are included with the following year. In accordance with the DIN norm in this case the last calendar week of the year ends with the last Sunday of December. If people wish to experience one to two more weekdays then they do so outside of time. Organisations on the other hand always move forward in fifty-two intact weeks.

ACCORDING TO GERMAN LAW THE FOLLOWING APPLIES - ACCORDING TO GERMAN LAW TH

## The advantage of misunderstandings

I am one of Georges Didi-Huberman's assistants. I'm helping set up his exhibition in the Louvre. It's about the continuation of Aby Warburg's Mnemosyne Atlas in the 21st century. Being French, I have to feel my way into much of it first.

My right eye is disabled by a skin growth. A thin layer of skin stretches across the lens, inoperable. My eye registers imprecisely. I read in the catalogue (partly because it's in italics and small print): A GREAT MIGHT DOWN THE DRAIN. In fact, I see in the picture something like the tip of a rocket. The left ear hanging from the ghost's head seems overly large to me. Like that of Saint Jerome 'in his study, listening to a dove'. That was how I wrote my commentary on the picture. But the picture was called A GREAT NIGHT DOWN THE DRAIN. I refuse to rewrite my commentary just because of a misunderstanding.

## Der wiß ritter reyts also biß gegen abent

Der wiß ritter reyts also biß gegen abent und kam fur ein huß, das mit holcz was bezinnet wol alumb. Er hort ein jungfrau ußermaßen wol singen und lut, und er begund zu gedencken und ließ das roß geen wo das es wolt. Das roß was müde und hett ein groß tagefart gegangen, und was an eim samstag zu mitten augst. Er saß und gedacht, und syn roß kam gande in ein gebrüche, das von dem heißen wetter drucken was worden, und gingen große graben da durch. Sin roß was müd und sturcz in eynen graben, das das roß ein lang wile off im lag. Sin schilt brach in dru stuck, und der hinder sattelbog brach enzwey. Syn knecht hulffen im wiedder off mit großen pynen. Er was sere geqwetschet und clagt sich sere. Er reyts furwert und fant ein cruz off eim kirchoff stende, [...] Die history sagt uns das Lancelot sere zu ungemach ist und sere verdacht nach der frauen die er mynnet, und nach dem hotten den er zu ir gesant hett, wann der bott wiedder solt komen und sagen im was im die enbütet die er für alle die weit minnet. Er enspielt oder lachtet noch enhett keyn freud in der weit anders dann das er allweg in großen gedencken was. Er enißt noch trincket noch enschleffet wedder tag noch nacht, er ist oben off dem thorn zu allerörberst und sicht alumb als ein man der sere in ungemach ist. Nu geschah ein abentur, das myn herre Gawan und Hestor so lang geritten hetten innwendig Sorelois fragende nach Galahot, und kunden nye kein mere von im gefreischen, wann das im eins tags ein jungfrau begegnet off der straß off eim schonen zeltenden pferde. Myn herre Gawan grußt sie, die jungfrau gnadet im und fragt war sie wolten. »Wir wolten gern finden das wir suchen«, sprach myn herre Gawan. »Was suchent ir?« sprach sie. »Wir suchen Galahot, jungfrau«, sprach myn ro herre Gawan, »den herren von dißem lande, wir finden aber nyemand der uns von im groß oder cleyn sage.«

DOWN THE DRAIN - A GREAT MIGHT DOWN THE DRAIN - A GREAT MIGHT DOWN THE DRAIN - /

The white knight rode until evening, and came to a house that was surrounded by wooden battlements. He heard a maiden singing, endlessly beautiful and in a loud voice. He fell to thinking and let his horse wander where it liked. The horse was tired, having walked a long way that day. It was on a Saturday in the middle of August. He sat lost in thought, and the horse wandered into a moor that had been dried out by the heat and was veined with deep ditches. The horse was exhausted and fell into one of the ditches; then lay on top of him for a long time. His shield broke into three pieces, and the rear of the saddle broke too. His pages helped him up with great effort. He was badly bruised and lamented a great deal. He rode on and came to a churchyard. [...] The history tells us Lancelot is very unhappy and languishes in his mind for the women he loves, and for the messenger he sent to her, for the messenger should return and bring him what she has to say to him, this woman he loves more than anything in the world. He cannot enjoy pleasure or laughter and has no other joy in the world than losing himself in his thoughts. He eats and drinks and sleeps neither by day nor by night, he spends his time at the very top of the tower and looks around, as a man does who is in great misfortune. Now it happened that Sir Gawain and Sir Hector had ridden long through Sorelois, asking for Galahad, and had found no news of him, when one day a maiden passed their way on the road on a handsome palfrey. Gawain greeted her, she thanked him and asked where they wanted to go. 'We cannot find what we are looking for,' said Gawain. 'What are you looking for?' 'We're looking Galahad, dear maiden,' said Gawain, 'the lord of this land, but we can find no one to tell us anything about him.'

## Debris of ancient tales in a medieval heroic story

Gawain, the 'golden-tongued'. Anselm Haverkamp points out a Shakespearean fragment in which the hero Sir Gawain is called 'a coppery oddment of the hero Ulysses'. Gawain knows how 'to place his words like Ulysses, but also to hide what he says beneath many words.' 'He lies like gold.' In Old Celtic, *neats* means WETNESS. *Neits* means HERO. Phonetically, the two words are difficult to distinguish. The hero is given his tasks by his mother's brother; a maternal assignment, in other words.

Gawain fights the witches of Gloucester. He takes his ship through the mists of the Faroe Islands. He is the fourth on the left at King Arthur's round table, clockwise. He is loyal, although his wily tongue could commit betrayal at any time. Haverkamp refers to him as an 'anti-Macbeth type'. He does not find the Holy Grail, but he does free a hundred imprisoned women. Only together with Parsifal and Lancelot (both several places lower down the table) does he reach the Grail's mountain. Here, he seizes the sword with which John the Baptist was beheaded. The sword is kept in the vaults of Halberstadt Cathedral. Marries Florie of Syria. Their son Wigalois half Celtic, half Phoenician.

Gawain is the opponent of the Knight of the Lantern. In *The Story of the Crop Eared Dog*, he frees Alastrann the Wonderful—who has been transformed into a dog—the brother of the sorcerer who proves to be the Knight of the Lantern.

Gawain promises to help his friend Pelleas, who loves the beautiful Arcade. He pays a visit to the recalcitrant Arcade and claims to have killed Pelleas, in the hope of awakening the young woman's love. Yet he falls in love with her that same evening, and Pelleas finds the two of them lying together in the bedchamber. HE LAYS HIS SWORD BETWEEN THE SLEEPING LOVERS. The next morning, Gawain sees he has done wrong, and leads Arcade to his friend.



### 'A whole world for mist.'

**I**n his happiest times—never more than two metres away from his wife Aino—Christoph Schlingensief was in Iceland. It remained a mystery how he had got there from Nepal without spending much time in Germany. Everything up there is impregnated with moisture from the Atlantic, the clouds come uninterrupted. As he regarded the island primarily under the aspect of his current film shooting, he was sure the land of the sagas would remain alien to him for a long time to come. 'What I know least about, I find easiest to empathize with.'

He filmed a man with birds' heads, running on the beach. That brought about another staging: the battle of a dwarf against the 'Knight with Bird's Head'.

Actually, Christoph Schlingensief should have been in Japan at that point. His invitation expired because he didn't take it.

What was left of this plan to visit faraway Japan—an IMAGINATION CATCHER and a VACUUM OF UNDERSTANDING for him like Nepal or Iceland—was that the film material he improvised on that day, related to the *Edda* saga cycle, was influenced by 'Schlingensief's image of Japan'. Around midday, the film was most concerned with mist. The only place to film mist in nature was in the direct vicinity of the geysers. So Schlingensief ordered seven fog machines from a film equipment hire company in Copenhagen. They were to be flown in by the late afternoon.



Christoph Schlingensief: *Animatograph, Island Edition*. Photo: Filmgalerie 451, Berlin 2005

IMAGINATION CATCHER AND A VACUUM OF UNDERSTANDING - IMAGINATION CATCHER AND A VACUUM OF U

## Standards of Dying

**M**arching at the head of his men, drunk off adrenaline, the poet and battalion leader August Stramm spent the last three days of his life in Russia. The enthusiasm of the advance, out of the Carpathian passes and into the plain, this collective energetic action, infiltrated the spirits (= competitiveness, efficiency). The drive had made the poet and veteran (but how much hatred he had already sung to this monster!) become more and more fusillade. Already he denied the enemy and considered himself "bullet-proof". He wore his knapsack in front of his chest as a kind of protection. Thus he was hit by a swathe of gunfire, which came from a swamp area, where none of the advancing soldiers had suspected an enemy.

Arno Schmidt described, in a text he burnt in a fit of displeasure in the 70s, the transport of this half-dead man, whose blood escaped from the seven wounds (already mixed with mucilage, similar to the plasma that comes from blood when it decomposes): the hopeless path of the expressive wordsmith on his stretcher. It was carried by two of his comrades. Had the mobile dressing station moved up to the front as ordered the previous evening instead of staying behind in the mountains, a military doctor would have been able, at least in parts and as ruins, to save the man whose words froze in his head (trying to remember at least the words »Schmiervogel«, »straight away« and »towards the dark«). Still in a wheelchair, without usable limbs, this "seer" would then have been able to record the experience of his last assignment in dictation. Presumably, some of his formulations would have recurred over time, and after ten years the strong "word clouds" would seem exaggerated to a reader. Another mode of expression would have replaced the cracked language.

According to Arno Schmidt, the poet had sat in his living room in some random German town, embittered; he could have badly sung the praises of springtime or of the workers' movement instead of the war. However, according to Schmidt who barely knew anything specific, doctors, nursing staff and hauliers of that Austro-Hungarian imperial mobile dressing station close to the frontline, not only in military service, but astronomers at the same time!, had been boozed companionable the previous night, making an early departure on the morning of the battle impossible. It was this delay that turned Stramm's injuries fatal. All the cooperative spirituality that had carried him in his last few days washed away through wounds of his burst skin – DESERTERS OF VITALITY. What appeared as if it was to start to fester, could hardly be poetised as blood (which would coagulate eventually), but was rather ceaselessly seeping away, DIARRHOEA OF THE MIND. As a consequence, Stramm arrived at the mobile dressing station indifferent and unbellicose about his life, where a substituted surgeon examined him quickly. The ambulance platoon was busy preparing its departure to the front. The patient had to wait.

In any case, Schmidt wrote, this was not how he would have ever wanted to die. However, this was actually exactly what happened, when in the days between May 31<sup>st</sup> and June 3<sup>rd</sup> 1979 vanished neither his life spirit nor his blood, but what coheres body and mind: nervous connections and senses. To the last he pined away, nothing more but a pile of matter, in intensive care in some Northern German town. The hospital was not prepared for the poeta laureatus.



## Exhibition – Lighthouses into Futurity

### “Carrying on the light of Enlightenment: Max Horkheimer and Friedrich Pollock.”

Photo: *Max Horkheimer with Lantern, the light of Enlightenment.*

In his interview films, Alexander Kluge often uses the candle as a metaphor for Enlightenment. Note Horkheimer’s practical orientation in this picture: the lantern, carried in Horkheimer’s right arm (different to Jesus in Hunt’s painting, see below), ensures him the ability to *navigate*, particularly in the darkness. Someone able to manoeuvre themselves is someone who is happy, as evidenced in this picture: Horkheimer is smiling. The picture was taken by Horkheimer’s lifelong friend Friedrich Pollock – another lighthouse of the Frankfurt School.

In contrast to the light given out by a lantern or a candle, the light of the camera is a fugitive one. This flashing light, however, as ephemeral as it was, succeeded in immortalising the autonomous intelligence glowing from Horkheimer’s eyes.

Link to other exhibits on display:  
*Certificate for the award of the badge of honour to Friedrich Pollock by the City of Frankfurt am Main in 1969.*

Cities, too, can experience flashes of genius. So did the German city Frankfurt am Main when it awarded Friedrich Pollock the badge of honour for his achievements at the Institute for Social Research. Friedrich Pollock was not only friend to, and photographer of, Max Horkheimer – the leading lighthouse of the Institute alongside Theodor W. Adorno –, but also co-founder of the



Institute and its substantial anchor in times of exile. In exile from National Socialist German Friedrich Pollock ensured the Institute’s financial survival and – as a transatlantic lifeboat so to speak – the survival of thousands of persecuted intellectuals.

Bottom right: *William Holman Hunt: The Light of the World (Manchester version, 1851-1856)*

### I Walk with My Lantern St. Martin’s Day Song

I walk with my lantern,  
And my lantern with me.  
There above, the stars shine,  
And we shine here below.  
Lantern light  
Don’t die out,  
Rabimmel, rabammel, rabum.

I walk with my lantern,  
And my lantern with me.  
There above, the stars shine,  
And we shine here below.  
My light is off,  
I go home,  
Rabimmel, rabammel, rabum



## Pollock – Patriarchy – Death of the foreign woman



Picture 1: *Carlota Pollock and her husband Friedrich in their home in Santa Monica, California (1950).*

Please note the gender-specific allocation of space: Carlota Pollock is seated in a chair in the garden, reading a book, apparently for pleasure. While Friedrich Pollock, a sitting lighthouse is portrayed working at his desk (with panoptical view on his wife in the garden).

Picture 2: *Carlota Pollock and female friend aside to Friedrich Pollock next to car in Montagnola (Switzerland).*

Photography taken by Annegret Tietzsch, employed by Friedrich Pollock to companion his wife Carlota (ca. 1961). Lighthouses, dialectically enlightened they might be, tend to perform patriarchy.



Film: *Death of the foreign woman (Der Tod der fremden Frau. Le "Liebestod")*:

Alexander Kluge reconstructs this kind of objectification of women / utilization of women in his minutes-film "Death of the foreign woman" (Der Tod der fremden Frau. Le "Liebestod"). In this film Kluge reviews centuries of imperial patriarchy romanticised as "Liebestod" (Love death) in opera: Richard Wagner "Tristan and Isolde", Giacomo Meyerbeer "L'Africaine", Henry Purcell "Dido and Aeneas", Christoph Willibald Gluck "Armide". He links this review with generations of the "exotic female" as commodity and display object of the colonial patriarch coming home

Please note: Due to episodes of violence and nudeness (inevitable when reviewing the history of the suppression and exploitation of women), the film shown in the exhibition was edited.

## Exhibition – Lighthouses into Futurity

### The dark side of Enlightenment

*The moon rules the nights,  
the moon rules the tides.*  
(Mozart, The magic ship, 1799)

Lighthouses ensure orientation: Sailors who need to navigate in the risky waters close to the shore, as well as coasters who accidentally find themselves in unfamiliar places amidst their wider haven of home. It is the shore, be it home or eagerly awaited destination after a long journey on the sea, that promises the safety of the harbour, soon to be docked to?

However, this can be deceptive, as in severe weather or unforeseen tides, the shore turns into a pool of perils. This was the destiny of the Royal Charter which was hit by a storm at Anglesey on the night of 25-26 October 1859. This was also the destiny of the HMS Conway, hit by foreseeable tides, of which the crew was ignorant, blinded by the longing to finally return to its home, the Liverpool docks, from where it had been relocated to Bangor in 1941 when Liverpool suffered devastating air raids. The less industrialised area of Anglesey seemed a save location for the HMS Conway to endure the end of World War.

Appearances can fool.

In fact, the HMS Conway survived World War II, but fell victim to another dark side of Enlightenment:

When it was time for the HMS Conway to return home to Liverpool on 14th April 1953, abstract thinking divorced from reality ended her journey home after only two hours after departure from Plas Newydd in the Menai Straits. Thousands of people who came for a cheerful farewell to the HMS Conway had to witness how the ship close to the Menai Suspension Bridge

was driven ashore and broke apart.

Not sufficiently acquainted with the local specifics of the Menai Straits to ensure a safe passage through the Swellies, Captain Eric Hewitt lost the HMS Conway simply, because she was too late for the tide. But this is not an example of “bad timing”. Rather, if Captain Hewitt would have drawn on the expertise of local sailors on Anglesey, his ignorance of the real conditions on that day (lack of contact with reality – or distraction by homesickness?) would not have led to the misfortune. A misfortune, which was later – unteachable – represented in the following formula:

$$U = 11.2 \cdot 0.057W^2 \cos D \cdot 3.67(R \cdot 3.6) \text{ cm s}^{-1}$$

*As a side note:*

*Similar lack of contact with reality contributed to the fame of a similar simply formula:*

$$\Pr [T_A < 1, T_B < 1] = \Phi_2 (\Phi^{-1}(F_A(1)), \Phi^{-1}(F_B(1)), Y)$$

However, World War II did not only increase the ambiguity of the shores and docks, but it also turned country lore upside down: The allegedly safer open sea turned into a battlefield, you were more likely to lose your life here than at the shores of rough coastlines.

Don't forget: Lighthouses are rare in the open sea. But how to manoeuvre in the darkness, when the stars are hiding for not to be faced with the horrors of war? Darkness is an end.



HMS Conway



FORGET: LIGHOUSES ARE RARE IN THE OPEN SEA - DON'T FORGET: LIGHOUSES ARE RARE





Hannah Siwutters: *Dada-Masterpiece*  
(1942-1429-1294)

## You cannot drown in the same river twice

How does one address the question of how, on the evening of 30 March, 1822 poet, preacher and abstainer Dafydd Tomos met his untimely demise?

Known by his bardic name Dafydd Ddu Eryri he was considered the father to a generation of poets in North-West Wales. His winning piece for the 1790 Eisteddfod was inspired by the anti-slavery sentiments being expressed by contemporary Enlightenment thinkers. He strove to maintain bardic standards and as a teacher he inspired and aided many an impoverished crofter or quarrymen to compose and perform.

On the night of 30 March, 1822 he walked home to the village of Llanrug from Bangor having visited some of Anglesey's lettered clergy, and then having enjoyed the city's pubs. When trying to cross the small stream near Pentir, he fell into a few inches of water.

Amongst the many tributes composed by his fellow bards and the following words have been written -

*Hon ydyw'r afon, ond nid hwn yw'r dŵr  
A foddodd Dafydd Ddu*

(This is the river, but it was not the water  
That sank Dafydd Ddu)

## Walking on Water

Leading temperance pamphleteer John Rees - who's best known work was entitled *"Intoxicating drink and complete abstinence, or, Reasons against the habit of drinking intoxicating drinks, in conjunction with the response to counter-arguments that may arise"* - announced in 1867 he was to walk on water over the Menai Strait at Bangor "without losing his equilibrium." Thousands gathered on the hillside at Garth to watch him appear in stiff oilskins containing a pneumatic

apparatus - the applause was deafening. The local newspaper reported that "When subsequently he sat down in the shallows and taking two small oars from a pocket, rowed himself in a sitting position across the Straits to the Anglesey shore - the cheers made the windows rattle half mile away. He made the return journey lounging nonchalantly on the waves and for an encore walked on the water for several yards before he touched bottom and waded, triumphantly ashore.

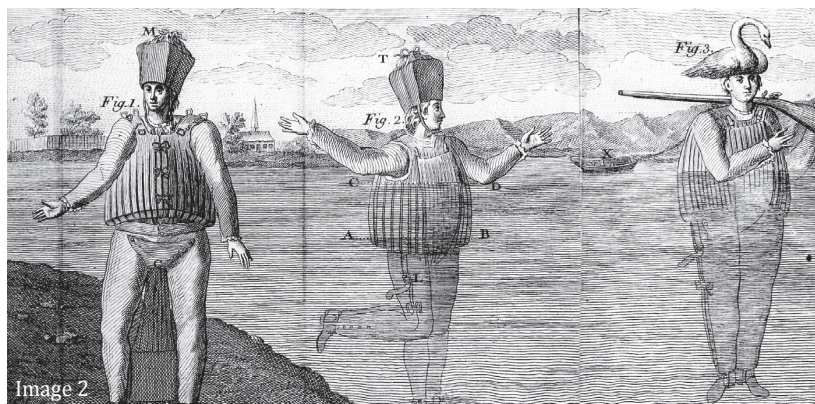
## The Bangor Speech

By the time David Lloyd George had become prime minister of the largest empire on earth, the staunchly teatotal members of the Liberal Party of Wales had become wary of their former champion's chameleon like turns away from obscurity and the cause of Wales and to a meteoric rise through the London establishment.

At Bangor in 1915 Lloyd George (nicknamed "the Goat" for being an accomplished adulterer) was keen to reassert his popularity at home. In front of an audience of nonconformist abstainers he delivered his 'Bangor Speech' stating "Drink is doing more damage in the war than all the German submarines put together."

A total prohibition of alcohol was narrowly avoided. However the Central Control Board (Liquor Traffic) came into being under the wartime provisions of the Defence of the Realm Act. The Immature Spirits (Restriction) Act of 1915 and the Licensing Act of the same year savagely curtailed pub opening hours and raised taxation on alcohol. The legislation attempting to limit the threat to production posed by feckless drinking among the working classes remained largely in place for almost 100 years.

## Life jacket? Personal floating devices – Strokes of Genius for Futurity



A personal flotation device, be it in form of a life belt, a life vest, a flotation suit or a buoyancy aid, is designed to keep individuals afloat in water – in case of a disaster it can save your life. However, personal flotation devices are not inventions born (out) of necessity. On the contrary, its invention is a cousin to the spirit of discovery, distinct to all humans. Thus, the idea of personal flotation devices was initially born in the form of thoughts for an apparatus which would allow men to stay underwater for a long period of time, in order to explore the underwater world, until then *terra incognita* to humans. Evidence of this are given in late medieval times, but increasingly in the Renaissance. Vegetius left notes in “De Re Militari” (1476), so did Veranzio later in 1595. Leonardo Da Vinci left sketches of life belts (see image 1), most famously however are sorts of diving suits made of cork (see image 2). Renaissance humankind was not to be saved, but rather to equip to explore and master all worlds – above and under water.

This drive of curiosity, exploited militarily for world conquest, gave

birth to ideas of suits which would allow women and men to float above water. But it was only in the following industrialising centuries that would turn conquering and conquered people into subjects of sea rescue. It was this future which caused the anticipation of individual floating devices centuries ago (see image 3). This is the futurity of the past.

**Image 2:** Jean-Baptiste de La Chapelle: “Scaphandre” (Tafel IV, in: Jean-Baptiste de La Chapelle, Herrn de la Chapelle gründliche und vollständige Anweisung wie man das von ihm neu erfundene Schwimmkleid oder den sogenannten Scaphander nach untrüglichen Grundsätzen verfertigen und gebrauchen sole), Warsaw, 1776

**Image 1:** Leonardo Da Vinci: “Sketch of a lifebelt” (Paris Manuscript B, f. 81 v), ca. 1488 - 1490

**Image 3:** “Life jacket memorial Greece”, 2017



Image 1



Image 3



Tile from  
Pwll Fanog  
Wreck

## Tile from Pwll Fanog Wreck

This tile bears witness to how little we know. Neither do we now when the vessel was built nor when it sank. Diverse methods of investigation (e.g. AMS dating) suggest a time between 1430 AD and 1530AD with little likelihood of the vessel being sunk after 1630AD. This would make the vessel a contemporary of Henry VII. Thus it saw the foundation of the House of Tudor.

We have no information about the owner of the ship, nor the owner and purpose of the cargo, the slate. Scholars suggested that the vessel was about to carry a cargo of Llanberis blue slate to Beaumaris for sale and export.

We do not know what made the vessel sink, nor do we know, whether the disaster cost people's lives. We know for sure that there was no lighthouse to ensure safe journey or landing.

Had there been any salvage efforts?

No diving suits had been constructed, yet, though, across Europe, the idea of such devices was already occupying people's minds.

Even if there were, the seabed shows rough terrain. It is dominated by a steep slope reaching depths in excess of 20m depending on tides. The wreck itself is situated half way down this slope. Furthermore, a cliff with heights of

up to 4m is situated north-west of the site, towards the bottom of the slope, where today, you can still find slates situated. With no equipment at hand this site of disaster was not accessible for salvage.

Apart from the Pwll Fanog wreck, no vessel or other means of transport involved in the early British slate trade are preserved, let alone an intact slate cargo. It is unique, you might think. But what about the 40,000 slates of cargo. The vessel was and is not unique to any of these slates.



## List of sources

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All films by the courtesy of Alexander Kluge.

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"You cannot drown in the same river twice", "Walking on Water" and "The Bangor Speech" by Hannah Siwutters

All other texts by Sarah Pogoda.

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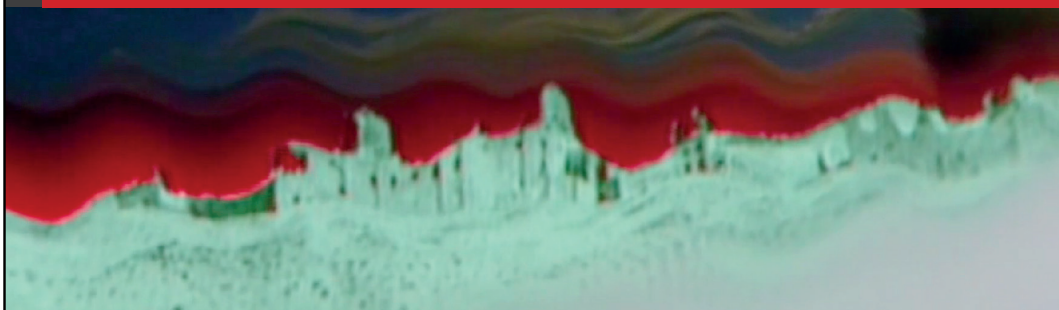
The exhibition "Lighthouses into Futurity" is curated by Sarah Pogoda.

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There is an online version of this booklet:  
<https://lighthousesintofuturity.jimdofree.com/>

Arddangosfa PONTIO BANGOR 29.8.18–11.9.18

# GOLEUDAI I DDYFODOLIANT Alexander Kluge



# Diolchiadau

---

Ni fyddai'r arddangosfa wedi bod yn bosib heb gefnogaeth hael, caredig a chreadigol nifer sylweddol o bobl a sefydliadau. Mae cymorth pawb yn hollbwysig ac unigryw, ac felly mae'r canlynol yn nhrefn yr wyddor:

AGS - Cymdeithas Astudiaethau Almaeneg Prydain ac Iwerddon

Elen Bonner

Helen Gwerfyl

Alexander Kluge

Pontio

Anna Saunders

Storiell Bangor

Henry Tietzsch-Tyler

Uned Gyfieithu Canolfan Bedwyr, Prifysgol Bangor

Emyr Williams

... ac mae eraill i ddiolch iddynt.

Sarah Pogoda *Bangor, Awst 2018*

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“ Thought-images (*Denkbilder*) are not images like the Platonic myths of the cave or the chariot. Rather, they are scribbled picture-puzzles, parabolic evocations of something that cannot be said in words (*des in Worten Unsagbaren*). They do want to stop conceptual thought so much as to shock through their enigmatic form and thereby get thought moving because thought in its traditional conceptual forms seems rigid, conventional, and outmoded. What cannot be proved in the customary style and yet is compelling – that is to spur on the spontaneity and energy of thought and, without being taken literally, to strike sparks through a kind of intellectual short-circuiting that casts a sudden light on the familiar and perhaps sets it on fire. ”

**Theodor W. Adorno**

*Benjamin's One-Way Street (Notes on Literature)*

MAE GOLEUDAI'N RHOI TYSTIOLAETH O WERTH PROFIAD A GRYNHOIR MEWN BYWYD

# ALEXANDER KLUGE

## GOLEUDAI I DDYFODIANT

**A**lexander Kluge  
Yw un o brif leisiau  
deallusol Yr Almaen. Bu  
Kluge (ganed 14.2.1932)  
ar un adeg yn fyfyrwr  
a *protégé* i Theodor W.  
Adorno, ac mae wedi  
creu corff enfawr o waith,  
mewn gair a delwedd, gan  
barhau â chenhadaeth  
Ysgol Frankfurt. Daeth  
Kluge'n adnabyddus



archwilio gwaith a  
thybiaethau Kluge mewn  
perthynas â Gogledd  
Cymru. Mae "Goleudai  
i Ddyfodiant" yn pwysu  
ar ddau fotif craidd yng  
ngwaith Kluge. Mae  
'Goleudai' ("Leuchttürme"  
mewn Almaeneg [yn  
llythrennol: tyrau  
goleuni]) yn bethau sy'n  
cynorthwyo pobl i ganfod

yn nechrau'r 1960au fel awdur a  
chyfarwyddwr ffilm. Roedd yn llefarydd  
a gwneuthurwr ffilmiau dylanwadol i  
'Sinema Newydd Yr Almaen' yn y 1970au,  
ac ar sail hynny fe'i gelwid yn fuan 'y  
Godard Almaenig'.

Mae wedi derbyn holl wobrau pwysig  
Yr Almaen am lenyddiaeth, yn ogystal â  
gwobrau ffilm yn Fenis, Cannes a Berlin  
ac fe'i gwahoddwyd i arddangos ei waith  
yn rhai o brif amgueddfeydd y byd, yn  
cynnwys y Serpentine Gallery (Llundain)  
a MoMA (Efrog Newydd). Rydym yn  
ddiolchgar iawn i Kluge am gyflwyno  
peth o'i waith mewn ffilm a llenyddiaeth  
i gynulleidfa Gymreig am y tro cyntaf,  
yn cynnwys cyfieithiadau o'i straeon i'r  
Gymraeg.

Hyd yma, mae Kluge wedi cynhyrchu  
tua 8,000 o dudalennau o storïau a mwy  
na 120,000 munud o ffilm. Ar gyfer yr  
arddangosfa hon, mae Pontio'n dangos  
nifer fechan o'r hyn a elwir yn 'ffilmiau-  
munud', ynghyd â llyfryn yn cynnwys  
storïau byrion a gwybodaeth bellach ar  
Kluge.

Yn y casys gwydr rydym yn arddangos  
gwrthrychau sy'n adlewyrchu ac

y ffordd, yn arbennig ar adegau o derfysg  
neu helynt, a hynny mewn dyfroedd  
anghyfarwydd ac yn nes adref. Yr un  
pryd, mae goleudai hefyd yn cyfleu'r  
ysbryd sy'n gyffredin i fodau dynol ym  
mhob man: yr ysbryd o gychwyn ar daith  
i'r anwybod, er gwaetha'r holl beryglon.  
Yma, mae goleudai'n rhoi tystiolaeth o  
werth profiad a grynhoir mewn bywyd:  
caiff trallod o'r gorffennol ei sianelu'n  
ddiogelwch yn y dyfodol. I Kluge, mae'r  
goleudy felly'n drosiad dros ymreolaeth.  
Trwy gyfeirio'r ffordd ym mhob  
amgylchiad, mae'n ein galluogi i symud  
a gwneud penderfyniadau ynghylch ble  
i fynd.

Mae goleudy'n oleufa. Mae'n rhywbeth  
y gall pobl sydd ar goll edrych tuag ato  
am arweiniad. Ac mae'n adeiladwaith  
tal, cadarn a disymud. Ond ... beth am  
ei oleuni? Mae'r golau'n symud, ac  
mae'n dod ymlaen ac yn diffodd. Felly  
mae goleudy'n gweithio fel symbol  
o sefydlogrwydd ac o newid. Yn yr  
ystyr hon, mae Alexander Kluge bob  
amser yn awyddus i'n cyfeirio at natur  
ddauwynebog bywyd. Roedd goleudai,  
er enghraifft, yn aml yn cael eu cipio gan

forladron er mwyn camarwain llongau a gwneud iddynt fynd ar greigiau neu dwyni tywod fel y gallent eu hysbeilio. Ac yn y cydamseroldeb amwys hwn y gwêl Kluge rym dilechdidol allweddol bywyd, a chwyldro. I Kluge, mae chwyldro'n greadur byw sy'n llawn syndodau. Felly, mae chwyldro'n gynhyrchydd dyfodiant: mae'n cynrychioli gweithred o gychwyn i'r anhysbys a'r newydd.

Yn nofel enwog Virginia Woolf *To the lighthouse* (1927) mae'r goleudy, ymysg pethau eraill, yn symbol fflaig ac, fel y cyfryw, yn symbol o fframweithiau teuluol, ac yn arbennig o awdurdod y tad yn y teulu traddodiadol. Fodd bynnag, mae'r haenau lluosog yn ei nofel - yn arbennig yn achos yr artist benywaidd, Lily Briscoe - yn rhagweld y posibilrwydd o newid a darostwng strwythurau grym patriarchaidd. Felly hefyd y gwêl Alexander Kluge bethau.

Gallwn ddychmygu morladron benywaidd, Robin Hood mewn sgert,

yn cipio goleudai er mwyn camarwain llongau patriarchaeth imperialaidd ar hyd arfordiroedd Gwledydd y Gogledd a Môr Iwerddon.

Mae goleudai yn rhagweld newid. Er y gallant fod yn ddisymud, mae eu goleuni - goleuni'r Ymoleuo - yn symud. Mae eu goleuadau fflachiog yn debyg i'r taflunydd ffilm. Yn y ddau achos y goleuni - mewn cydadwaith â'r tywyllwch du sydd yr un mor bwysig - sy'n cynhyrchu'r symudiad. Yma, deuwn at graidd brwdfrydedd Alexander Kluge dros ffilm fel y ddelwedd symudol.

Ni ddylem gamsyniad, ac uniaethu Alexander Kluge ag ochr fflaig y trosiad o oleudy, ond yn hytrach gyda'r golau fflachiog ansefydlog, amwys sy'n rhoi addewid o arweiniad. Fodd bynnag, o ran y symud a phenderfynu pa lwybr i'w gymryd - mae hynny'n dal i fyny i ni. Dim ond cyfryngau rhyddhad a roddir gan Kluge, nid y rhyddhad ei hun.

## Alexander Kluge – Manylion Ffilmiau Munud

**Dezember 1799 in Helvetien**  
(Rhagfyr 1799 yn Helvetia),  
2min03, Alexander Kluge, 2018

**Der Tod der fremden Frau**  
(Marwolaeth y ddynes dramor),  
11min50, Alexander Kluge 2018; fersiwn wedi'i chwtdogi gan Sarah Pogoda

**Angriff auf eine dicke Tür aus Glas**  
(Ymosodiad ar ddrws trwchus wedi'i wneud o wydr),  
1min52, Alexander Kluge, 2018

**Gruß nach Athen**  
(Cyfarchion i Athen),  
3min10, Alexander Kluge, 2018

**Timbuktu Silvester 1799**  
(Nos Galan Timbuktu 1799),  
1min40, Alexander Kluge, 2018

**Triptychon Die Revolution ist ein Lebewesen voller Überraschungen**  
(Rhywbeth byw yw chwyldro, yn llawn syndodau),  
6min10, Alexander Kluge, 2018

**Triptychon Dichterisch wohnet der Mensch**  
(Mae dyn yn trigo'n farddonol),  
9min52, Alexander Kluge, 2018





## Cyfarchion i Athen!

Ar 5 Mai 1818

*Yn y canol uchaf:*

Ofydd

\* 5 Mai 1818 yn Nhrier † 14 Mawrth 1883

Weithwyr y Gwledydd, Dewch Ynghyd!

Tai'r dosbarth gweithiol yn Llundain tua 1818

Yma o 'nghwmpas i gorwedda cyrff celain fy ffrindiau,

ond ni a orfu /

Ni a orfu, ond yma o'n cwmpas ni

gorwedda cyrff celain fy ffrindiau / Heinrich Heine, o Hymn 1844

## Timbuktu 1799

Timbuktu, 31.12.1799 /

Cyrhaeddodd y patrol yr wythnos o'r blaen,  
gwŷr meirch Cuirassiersheavy Ffrainc,  
y daeth eu corsledau, yn llwythog ar gefnau mulod,  
a ddilynodd y ceffylau,  
a ddaeth ynghyd am wled.

Efallai y collwyd y chwyldro ym Mharis

ond gall

godi eto ar unrhyw adeg

yn Affrica /

Mae'r milwyr yn cario llyfrau,

pob un yn nofel.

## "Creadur byw yw chwyldro sy'n dwyn yr annisgwyl yn ei sgil"

*Ar y chwith uchaf:*

"Y Rhwyg!" "Mae popeth yn llifo"

Chwyldro / Tryblith / Newid Radical / Gwrthryfel

Chwyldro diwydiannol / "Dinistr Creadigol" / "Gwerth dros ben"

Tanddaearol / Dictor Poblogaidd / Ymladd dros Rhyddid

Streic Gyffredinol / Ildiad / Cychwyn Newydd

Fienna 1848

*Ar y gwaelod:*

Brasluniau gan David o Lw y Cwrt Tennis, 20 Mehefin 1789

"Creadur byw yw chwyldro sy'n dwyn yr annisgwyl yn ei sgil"

## **“Triptychon - Mae dyn yn trigo’n farddonol”**

*Ar y chwith uchaf + a’r dde uchaf:*

Martin Heidegger, Darlith a gynhaliwyd ar 6 Hydref 1951 ym Mühlerhöhe

“... yn farddonol y triga dyn ...”

[...] Mae ein trigfan dan ormes

prinder tai /

Hyd yn oed pe na bai hynny, mae ein trigfan heddiw

dan ormes gwaith

yn ansicr gan yr ymchwil am fudd a llwyddiant,

dan gyfaredd busnes adloniant a hamdden /

“... yn farddonol y triga dyn ...”

Ai’n farddonol y trigwn?

Yn ôl pob tebyg, trigo’n gyfan gwbl anfardddonol a wnawn ni /

Os hynny, ai gau yw geiriau’r bardd;

ai anwir?

Nage / Caiff gwirionedd ei eiriau

ei gadarnhau yn y modd mwyaf anhygoel /

Oherwydd yr unig fodd y gall trigo fod yn anfardddonol,

yw oherwydd ei fod yn ei hanfod yn farddonol / Er mwyn i ddyn fod yn ddall,

rhaiddo barhau i fod o ran natur yn fod a all weld.

Nid aiff darn o bren byth yn ddall /

Ond pan aiff dyn yn ddall,

mae cwestiwn yn wastad ai rhyw nam neu ddiffyg a achosodd iddo golli ei olwg

neu a yw oherwydd digonedd a gormodedd /

Yn yr un gerdd sy’n myfyrio am fesur pob mesur, dywed Hölderlin:

“Ai dichon fod un llygad yn ormod gan y Brenin Oedipus /”

Felly, efallai fod ein trigfan anfardddonol

a’i anallu i fesur,

yn deillio yn od ddigon o ryw ormodedd o fesur a chyfrifo ffyrnig /

[...] Y barddonol yw’r gallu sylfaenol

i drigo

[...] “Cyn belled â bod Caredigrwydd,

y Pur, yn dal yn ei galonnau,

heb fesur ei hun mewn tristwch

yn erbyn y Duwdod ...”

O SIGMA i OMEGA

*Ar y chwith uchaf + ar y chwith uchaf:*

“Ymosodiad ar ddrws gwydr trwchus” / 2018 (3x)

Oedi byr cyn arfer trais

yn erbyn gwrthrychau /

Mae’r aelod profiadol o’r blaid,

a fu’n cynorthwyo cadeirydd blaenorol Cynghrair Myfyrwyr Sosialaidd yr Almaen

yn syfrdan o sylwi

ar y dorf o gymrodyr sydd wedi bod yn aros am sawl munud

o flaen drws swyddfa is-ganghellor

Nid ydynt yn dymuno dinistrio  
panel o wydr trwchus drud,  
er eu bod yn dymuno mynd i mewn i'r swyddfa  
"Er mwyn ei meddiannu" /  
Yn sydyn reit mae gan y cymrodyr hynny  
sy'n pwyso ar ddrws y swyddfa  
hwrdd ymladd yn eu dwylo /  
Ac mae gwydr drws y  
swyddfa'n deilchion /

*Llais o'r Ochr:*

Yn y nos, mae'r wraig yn gweithio'r offer /  
Mae diwrnodau gwaith Mr Burg yn caniatáu iddo fynd am awyr iach a cherdded hyd y  
sgwariau am ryw 15 munud, ddwywaith y dydd.  
Am filoedd o flynyddoedd, bu pobl yn trigo yn eu tai.  
Y tu allan: Llofrudd, Diwydiant, y Byd.  
Yn ystod yr holl amser hwnnw, erys emosiynau'n yr un fath.

*Yn y canol yn y gwaelod:*

Mae'n pelydru mewn trigfan dywyll, fach iawn, cysur y byd newydd  
"Rheswm yr eginyn tyner"  
URUK, 8000 o flynyddoedd yn ôl  
"Peidiwn â gadael i rym pobl eraill, na'n diymadferthedd ni ein hunain, ein gwneud yn  
llesg."  
"Anifail cydbwysedd yw rheswm"  
"Rheswm" yn erbyn "mynydd rhew"  
Yn ôl sylwebaeth ar Jaques Derrida, mae'n bosib bod y term modern "ratio" neu  
"rationality" yn Saesneg yn tarddu o'r gair ARRASONNEMENT.  
Ystyr y gair hwnnw mewn Hen Ffrangeg yw: archwilio cargo llong cyn iddi hwylio.

*Ar y dde uchaf:*

Adeiladu Twnnel yn Anghyfreithlon  
Theori iaith Wittgentein

"Felly mae corff organig popeth byw  
yn fath o beiriant dwyfol  
neu'n awtomasiwn naturiol  
sy'n tra ragori ar yr holl awtomata artiffisial ...  
peiriannau, sef organebau byw,  
yw peiriannau natur wedi'r cwbl hyd yn oed yn eu rhannau lleiaf,  
hyd yr eithaf."

TERM MODERN "RATIO" NEU "RATIONALITY" YN SAESNEG YN TARDDU O'R GAIR ARRASONNEMENT

## Alexander Kluge – Testunau Byr

### “Y crynswth o realiti, sy’n disgwyl cael ei ddweud”

“**F**fe allech ddweud fod yr holl storïau sydd wedi cael eu dweud erioed yn ffurfio byd mawr iawn. Hynny yw, byd mawr y llenyddol a byd byr y ffilmiaidd. Ac yna mae yna fyd sydd rhyngddynt: byd yr opera, a bydoedd eraill. Ond y byd mwyaf yw’r hyn sydd heb ei ddweud, sy’n disgwyl cael ei adrodd. Mae hwn yn enfawr. Ac yn yr unfed ganrif ar hugain mae wedi cyrraedd maint nad oedd yn bodoli o’r blaen yn y ffordd hon. Ac fe allech ddweud bod yr amgylchiadau pendant hyn eisoes yn cynhyrchu deunydd ar gyfer eu gofod naratif eu hunain, sy’n awgrymu ffurf na allwn eto ei hadrodd, na allwn yn wir ei datrys a’i deall hyd yma - ond y dylem geisio gwneud hynny.

Mae’n rhan o ddull llenyddol ac adrodd storïau llenyddol: trwy adael cyferbyniadau’n agored - mae yna stori yma (*Kluge yn dangos i’r chwith gyda’i law chwith*) a stori yn y fan acw (*Kluge’n dangos i’r dde gyda’i law dde*) ac yna mae yna drydydd hefyd yn yr ystafell (*Kluge yn pwyntio at y top gyda’i law dde*) - caiff gofod naratif ei greu, nad yw’r un fath yn union ag unrhyw rai o’r storïau unigol, ond sy’n agor gofodau rhyngddynt. Yn y gofodau hyn rhwng y lleill y gellir rhagweld y gweddill, yr hyn sydd heb ei ddweud.

Rydym yn gwybod (gyda chyfarwyddwr da) bod elfen hanfodol ffilm yn digwydd oddi ar y sgrin. Mae’n rhaid ychwanegu hyn bob tro. Ac mae’n rhaid i beth bynnag y gellir ei weld ar sgrin gyfeirio tuag at rywbeth sy’n bodoli y tu hwnt i’r sgrin. Ac mae hyn yn union yr un fath ar gyfer testunau a storïau.”

**Alexander Kluge:**

Darlith Farddas Frankfurt,  
19 Mehefin 2012

### “Mae hanes yn oedi / i roi Pwyslais” - Ben Lerner, The Lichtenberg Figures

*Sut i adrodd am ddigwyddiad nad ydych yn gwybod dim amdano*

**S**ut y dylwn i siarad ynghylch y cwestiwn o’r modd “y daeth y cyfnos” ar noson y 31<sup>fed</sup> o Ragfyr, 1799. Ydy hi’n farddonol gywir wrth i mi wynebu’r foment hon nad wyf yn gwybod dim amdani, i mi ysgrifennu’r hyn rwyf yn ei ddychmygu? Ydy hi’n iawn i mi ddyfeisio rhywbeth o’r fath?

- Ydych chi wedi holi a all fod rhyw gofnodion dyddiadur neu sylwadau cyfoes ar y pwnc? Gan wybod, beth bynnag, fod Friedrich Schiller yn cerdded i gyfeiriad tŷ tref Goethe yn ystod y munudau hynny o gyfnos.
- Ni ellid dod i unrhyw gasgliad pendant. Mae amryw fanylion am y Dydd Calan hwnnw wedi’u cofnodi. Ond dim o gwbl am liwiau’r awyr gyda’r nos. Felly, ni ddylai unrhyw un ddyfeisio dim. Dylid gwneud pwynt o beidio â gwybod amdano. Roedd Wilhelm Voßkamp yn adnabyddus am ei drylwyredd. Gan ddilyn ei gyngor, lluniais y geiriad canlynol: Oherwydd rhyw ddiffyg amynedd torfol y penderfynodd mwyafrif y meddyliau craff, a gynhyrchwyd at ddiwedd y ddeunawfed ganrif, symud troad y ganrif i noson Rhagfyr 31<sup>ain</sup> 1799, nad oedd i’w ddisgwyl tan y flwyddyn ganlynol yn ôl y calendr. Fe wnaethant ddathlu’n ddigymell. Wn i ddim p’un a wnaeth fwrw glaw at gyda’r nos neu p’un a oedd yr awyr yn glir, fel bod ein chwaer blaned wedi ymddangos yn y gorllewin. Fe ffoniais Dr Combrink, a wnaeth chwillota ar y we. Ond gwyddwn o ymchwil flaenorol nad oes unrhyw un, yn unman, yn gwybod beth yn benodol a welodd llygaid o bump i saith o’r gloch gyda’r nos ar 31 Rhagfyr

1799. Gall cyffro'r diwrnod hwnnw fod yn un rheswm dros y diffyg arsylwi. Does dim ond gwybodaeth gyffredinol wedi cael ei chadw i ni am yr amser hwnnw. Aeth unrhyw sylwedd synhwyrdd, a oedd yn sicr yn yr isymwybod wedi effeithio ar y llygaid a theimlad y croen, ar goll yn llwyr. Cymaint o synhwyrddau - cyn lleied o wybodaeth.

Gallwn fod wedi sôn am y grib Alpaidd a'r ffordd o Zurich i Chur, lle gorymdeithiodd y cadfridog Rwsiaidd Suvorov gyda'i fyddin. Byddai ychydig o ddamcaniaethau diogel wedi bod yn ddigon, gan nad yw'r llwybr ei hun, o ran oerni, uchder a dibynnau wedi newid fawr ddim hyd heddiw. Yn wir, oherwydd adeiladu ffyrdd newydd diweddar, mae'r hen lwybrau a hen ffyrdd traddodiadol y Swistir wrth eu hochrau wedi cael eu diogelu'n well na phe baent yn cael eu defnyddio'n barhaol. Ond does dim gwybodaeth gyfoes, dim ffynonellau, am yr emosïynau - teimladau pobl Zurich, dathliadau milwyr buddugoliaethus Massena, teimladau'r marchogion Asiaidd a oedd yn rhan o Gwmni Suvorov, chwys y magnelwyr Rwsiaidd medrus wrth iddynt lusgo'u canonau i fyny'r ffordd. Dim ond yr hyn rwyf i wedi'i ddychmygu.

Nid oedd pethau'n wahanol iawn yn ystod yr eiliadau wrth i'r ugeinfed ganrif lithro i'r unfed ar hugain. Hyd yn oed wrth i'r cyfryngau ddod ag adroddiadau cynnar am y tân gwyllt yn Sydney, roedd areithiau, newyddion a ffrydiau newyddion eisoes yn gorlifo'r sgriniau. Nid oedd yn werth edrych allan drwy'r ffenestr eto oherwydd ni ellid disgwyl y tân gwyllt lleol tan yn ddiweddarach. Y prif bethau oedd yn cael sylw, dyna i gyd. Ond lle bynnag roedd rhyw feiciwr unig yn beicio dros y tirwedd tuag at ei gartref, gan sylwi'n ddi-os ar y nodweddion o'i amgylch, ni roddwyd gwybod am yr argraffiadau hyn. Fe wnaethant aros yn breifat, yn ddarn o newyddion a fyddai wedi cael ei wrthod

gan borthor y stiwdio radio neu deledu.

Ac felly, gan nad oeddwn eisiau syrthio'n brin o fanylder arloeswyr cynnar byd ffilm, sylwais na welwyd unrhyw leihad yn ystod y ddwy ganrif ers 31 Rhagfyr 1799 yn y DIFFYG SYLW SYNHWYRAIDD AR EILIADAU TYNGEDFENNOL, sef y diffyg dirnadaeth rydym yn ei alw'n arwynebolrwydd. Roedd yn ymddangos i mi nad y rheswm am hyn oedd nad oedd unrhyw un wedi ysgrifennu unrhyw beth ac felly nad oedd unrhyw archif ar gael ond, yn hytrach, ei fod yn wendid cynhenid yn ein dirnadaeth o'r foment, gwendid mewn dynoliaeth a fyddai'n estron i gamera ffilm byw. Ond fe ddigwyddodd gydag un camera o'r fath, a hynny'n union ar Ddydd Calan 2000. Bwriad y camera hwnnw oedd dim ond ffilmio cyffro'r goleuni am hanner nos, ond cafodd ei roi ymlaen yn rhy fuan ac yna'i osod yn ei gas, lle cofnododd dywyllwch drwy'r gyda'r nos. Wedyn, pan oedd ei angen am hanner nos, roedd ei fatris i gyd wedi'u defnyddio. Serch hynny, fe wnaeth rhai arlliwiau llwyd hidlo drwy'r craciau yn ei gas amddiffynnol, gan gyfleu symudiad y dyn camera'n cerdded wrth iddo ei gludo. Cafodd y cas, a oedd heb ei gau'n iawn, ei ddogfennu'n union fel yr oedd. Nid oedd y dyn camera yn gwybod beth i'w wneud ond danfon y tân a ddefnyddiwyd. Gorffennodd yn archif y cwmni teledu ac oddi yno (ynghyd â holl ddeunyddiau eraill y gwneuthurwr ffilmiau) fe'i trosglwyddwyd i'r Archifau Ffederal fel gwaddol ddiwylliannol. Yno y mae hyd heddiw'n dystiolaeth aneglur o ansawdd lledr cas cario o'r unfed ganrif ar hugain a sensitifrwydd manwl cyfrwng recordio o'r unfed ganrif ar hugain i oleuni a thywyllwch.

Yn ôl i liwiau llwydion symudol yn Weimar ar noson 31 Rhagfyr 1799. Y gwahaniaeth rhwng lliw yr awyr yn Alexandria, ymhle gyda dim ond dwy awr o wahaniaeth amser roedd swyddogion



o fyddin ymgyrchol Ffrainc yn dathlu'r diwrnod arbennig, a'r cymylau gwibiog i'r de o Fynyddoedd yr Harz. Gellir rhagdybio a chreu gwahaniaethau o'r fath ar gyfer pob math o amodau tywydd posib: fel prism, lluo o wahanol bosibiliadau y gellir er hynny eu portreadu'n fanwl.

Mae argraffiadau o'r fath yn cysylltu digwyddiadau sydd wedi'u gwasgaru ar draws y blaned, yn annibynnol ar wybodaeth bendant. Yn wir, po leiaf y cânt eu llesteirio gan argraffiadau synhwyraidd uniongyrchol, po fwyaf gwyh mae'r caleidosgop yn agor. Mae'n werth cyfleu hynny, ac felly nid oes angen i mi ddechrau paragraff cyntaf fy stori arfaethedig am Ragfyr 31 1799 (rwy'n dal yn ansicr p'un ai i'w gosod yn Weimar, Schwanebeck, neu Halberstadt), yn y ffordd rwy'n hoffi ei darllen: "Ar ddiwrnod glawog, cerddodd Cowntes F. ar hyd y Rue Saint-Honore, wedi ei lapio mewn dillad trwchus, i gyfeiriad siop lle roedd y diwrnod cynt, yn yr heulwen, wedi gweld gwisg fain a hardd ..." Yn hytrach, mae'n werth adrodd y ffaith tra oedd Goethe a Schiller yn edrych ymlaen at eu gyda'r nos gyda'i gilydd, ac yn llawn cynlluniau dirifedi ar gyfer y flwyddyn i ddod, un yn brysio, a'r llall yn disgwyl yn ddiamynedd, roedd Indios yn yr Andes yn sicr o fod yn edrych i fyny ar awyr a oedd yn estron i Goethe a Schiller ac nid oedd Japaneaid nad oeddent yn

cadw at y calendr Gregoraidd yn gweld unrhyw arwyddocâd arbennig o gwbl i'r diwrnod hwnnw.

Pan yn blentyn roedd gan fy nhad yr arferiad cyn mynd i'r ysgol o boeri ar yr anrhegion a'r gacen a osodwyd allan ar fore ei ben-blwydd fel na fyddai ei chworiydd a'i frawd hŷn yn ymyrryd â'i bethau. Yr un modd meddyliodd y meddyg a'r archeolegydd ifanc Dubois am y syniad o hawlio Affrica i Ffrainc drwy ddosbarthu nodweddion o wareiddiad ymysg y carafanau y credai fyddai'n croesi'r cyfandir.

"Mae'r rhain yn ddarnau ohonom ni."

Ar gyfer mentrau o'r fath, roedd platwnau Ffrengig bychain o saith dyn gydag ychydig offer yn ddigonol. Roedd haelioni yn ei gynllun. Yr un modd roedd y Ffranciaid, barbariaid fel yr oeddent, wedi meddiannu Gâl, a thrwy ddod â gwehilion cymdeithas i'r brig megis wrth aredig cae (h.y. gwneud eu meistresi tyner yn gaethweision) fe wnaethant ei gweddnewid yn ardd Duw; yn wir, trawsnewidiodd yr ardd ei hun i'r cyflwr hwn am gyfnod maith. Dyma un o straeon Blwyddyn Newydd 1799.

## Camgymeriad gan Lenin a gafodd effaith ddiweddar yn Rhagfyr 2009 (ac yn Ionawr 2010)

**A**r 14 Chwefror 1918 penderfynodd Cyngor Comisariaid y Bobl y dylid dechrau defnyddio'r calendr Gorllewinol yn Rwsia. Mor amherffaith yw grym y peirianwaith gwladol! Ni wnaeth y dull newydd o gyfri'r dyddiau fyth ddisodli'n llwyr yr hen drefn o wneud hynny. Ers amser maith mae pobl Rwsia, yn ddiarwybod, wedi bod yn cyfri eu dyddiau yn ôl yr hen ddull Bysantaidd a'r un Gorllewinol a orfodwyd arnynt yn 1918.

Ar ddiwedd y flwyddyn 2009 a dechrau 2010 arweiniodd hyn at y 'bwllch perfformiad economaidd'. Yn ofer y ceisiodd y Prif Weinidog Putin ddelio â'r afreoleidd-dra hwn. Gan ddilyn trefn y marchnadoedd Gorllewinol, ysgubodd y gwyliau Cristnogol dros Moscow a'r tiriogaethau tu hwnt i Fynyddoedd yr Wral. Ni ddaethant i ben, fodd bynnag, tan dri diwrnod ar ddeg yn ddiweddarach, ar ôl i lawer iawn o alcohol gael ei yfed a llu o wahoddiadau i giniawau'r gwyliau. Yna ar ben hyn i gyd roedd gŵyl arall, yr Ystwyll at 6 Ionawr, a oedd mewn gwirionedd yn ddiwrnod sanctaidd llawer pwysicach yng nghalendr yr Eglwys Uniongred ac yn gyfle am fwy o ddathliadau. Rhwng y Nadolig a'r Flwyddyn Newydd cafwyd cyflenwad sylweddol iawn o rialtwch.

Yn ôl y mynach Bitov mae disodli realiti gan gyfres ddiddiwedd i bob golwg o ddyddiau arbennig yn drychinebu i'r corff, yr enaid a'r economi. A digwyddodd hynny i gyd oherwydd i'r llywodraeth chwyldroadol dros dro geisio rheoli amser, rhywbeth nad oes gan neb ond Duw a'r bobl yr awdurdod i'w wneud.

## Ynglŷn â Diwygio'r Calendr

**R**hwng gweriniaethau presennol Kyrgyzstan a Tajikistan mae yna lain cul o dir ynghanol mynyddoedd uchel. Nid oedd wedi ei farcio ar fapiau 1917 ac ni chafodd ei gofnodi gan unrhyw un o'r gweinyddiaethau diweddarach. Pan chwalodd yr Undeb Sofietaidd gadawyd yr ardal hon ar ôl. Roedd yno fynachlog Uniongred a gafodd ei gwagio ar frys bryd hynny. Arhosodd un mynach ar ôl, i warchod yr adeilad ac i barhau â gwaith y fynachlog.

Am canrifoedd roedd y fynachlog hon wedi cael y gwaith o bennu'n swyddogol ddyddiadau pwysig y calendr eglwysig gan ddefnyddio cronicleu i'r pwrpas hwnnw. Fodd bynnag, ni fu'r mynach unig ac anghofiedig ar ei ben ei hun yn hir. Drwy'r Rhyngryd mae wedi ei gysylltu â sefydliadau brawdol ledled y byd, boed yn Uniongred neu'n ysgolheigaidd. Nid yw'r byd Moslemaidd o'i gwmpas - nad yw mwyach yn ymwybodol o'r dieithryn hwn - yn ei boeni.

Mae'r Brawd Andrei Bitov yn rhannu'r canrifoedd mwyaf diweddar fel a ganlyn:

### O Gytundeb Westphalia

1648 i 1789	1 ganrif
O 1789 i 1792	1 ganrif
O 1793 i 1815	1 ganrif
O 1815 i 1870/71	1 ganrif
O 1871 i 1918	1 ganrif
O 1918 i 1989	1 ganrif

fel bod gan dri chant pedwar deg ac un o flynyddoedd sylwedd pum can mlynedd. Ar ôl hynny: y diwrnod presennol.

Mae'r blynyddoedd y mae Bitov yn brin ohonynt yn y cyfrifiad hwn o amseroedd modern fe'u hadferir ganddo drwy adolygu'n feirniadol ddyddio'r Oesoedd Canol. Mae Dr Herbert Illig yn cytuno ag ef ar hyn. Ceir cyfnodau wedi'u dychmygu yma, e.e. does dim prawf o fodolaeth Siarlymaen. Nid yw tua tri chan mlynedd

yn bodoli o gwbl. Felly, nid yw Bitov yn cael unrhyw anhawster gyda throad y cyfnodau adeg geni Crist - rhywbeth y mae arno ei angen i gydamseru croniclau'r fynachlog.

Mewn cylchoedd academiaidd yn yr Unol Daleithiau gwelir Bitov yn awr fel dyfeisydd Cywasgu Amser. Mae strwythur morffig i'r disgrifiad arferol o 'ganrif', h.y. mae'n gorfodi'r blynyddoedd i orbitau cylchol neu eliptigol o amgylch canol. Mae'n fympwyl eu cyfrif yn gronolegol yn ôl dyddiau, blynyddoedd. Felly mae gan dair blynedd y Chwyldro Ffrengig Mawr 'strwythur penodol', medd Bitov. Mae hynny'n eu gwneud yn ganrif ynddynt eu hunain. MAE'N RHAI CYDNABOD YR HAWL I HUNANBENDERFYNU AMSER YR UN MODD AG Y DYLLID CYDNABOD HAWL POBLOEDD I HYNNY.

Pam y dylai'r un peth fod yn ddilys i Rwsia ag i Brydain a Ffrainc? Yma mae'r Brawd Britov yn mynd yn aflonydd. Mae pob amser yn wahanol, ac yn sicr ni ellir cymharu canrif Brydeinig a chanrif Rwsiaidd. Fodd bynnag, medd Bitov, mae amseroedd cyfandiroedd a'u trigolion wedi'u cysylltu â'i gilydd drwy feysydd morffig. I'r graddau hynny mae'r AMSER CYFREDOL unwaith eto'n gydamseredig. Ac nid yw hyd yn oed yn sicr bod y Chwyldro Ffrengig Mawr o darddiad Ffrengig mewn gwirionedd. Gall oes neu amser newydd fod â'i wreiddiau mewn lleoedd eraill o ble mae'r ffenomen yn torri i'r wyneb. Rydym wedi darganfod eneidiau yn Rwsia, Canolbarth yr Almaen, yn Tashkent, a'r un modd ym Mhortiugal a'i threfedigaethau yn Nwyrain Asia sy'n symud gyda'i gilydd.

Mae tanwydd yn brin yn y gaeaf ym mynachlog Bitov yn y mynyddoedd a'r ffordd orau iddo gynhesu ei ddwylo yw eu dal yn dynn yn erbyn cas ei gyfrifiadur. .

## Terfyn yr Hen Flwyddyn a'r Flwyddyn Newydd yn ôl Safonau Diwydiannol yr Almaen (DIN)

A'r 6 Rhagfyr 2009 daeth trafodaethau A'ng Ngenefa rhwng Gweriniaeth Ffederal Yr Almaen a Gweriniaeth Pobl Tsieina i gydnabod safonau diwydiannol o'r ddau du i ben heb lwyddiant. Y rheswm am hyn, ymysg pethau eraill, oedd oherwydd nad oes gan Tsieina reolau cyffredinol yn cyfateb i normau'r DIN. O ganlyniad i hyn mae'r berthynas rhwng Gweriniaeth Pobl Tsieina a'r Weriniaeth Ffederal ym materion masnach yn parhau'n amhendiant.

Yn ôl cyfraith Yr Almaen gweithredir fel a ganlyn: Mae Rhagfyr yn dechrau gyda'r un diwrnod o'r wythnos â Medi; felly os yw 1 Medi yn ddydd Llun, felly hefyd 1 Rhagfyr. Os yw 29, 30 neu 31 Rhagfyr yn ddydd Llun, caiff y dyddiau o ddydd Llun yr wythnos galendr gyntaf eu cynnwys gyda'r flwyddyn ddilynol. Yn unol â norm y DIN yn yr achos hwn, mae wythnos galendr olaf y flwyddyn yn gorffen gyda'r dydd Sul olaf yn Rhagfyr. Os yw pobl eisiau profi un neu ddau ddiwrnod gwaith yn fwy, yna maent yn gwneud hynny y tu allan i amser. Mae sefydliadau ar y llaw arall bob amser yn symud ymlaen mewn pum deg a dwy wythnos lawn.

YN ÔL CYFRAITH YR ALMAEN GWEITHREDIR FEL A GANLYN - YN ÔL CYFRAITH YR ALMAEN I



## Mantais camddealltwriaeth

Rwy'n un o gynorthwyrwyr Georges Didi-Huberman. Rwy'n helpu i osod ei arddangosfa yn y Louvre. Mae'n ymwneud â pharhad Mnemosyne Atlas Aby Warburg yn yr unfed ganrif ar hugain. Gan mai Ffrancwr wyf, mae'n rhaid i mi deimlo fy ffordd i mewn i lawer ohono i ddechrau.

Mae haen o groen tenau dros fy llygaid dde a does dim modd cael llawdriniaeth i'w dynnu. Rwy'n gweld yn aneglur. Dwi'n darllen yn y catalog (yn rhannol oherwydd ei fod mewn print italig ac yn fân): A GREAT MIGHT DOWN THE DRAIN. Mewn gwirionedd, rwy'n gweld rhywbeth fel blaen roced yn y darlun. Mae'r glust chwith yn hongian o ben yr ysbryd yn ymddangos yn rhy fawr i mi. Fel hwnnw o Sant Sierôm 'yn ei ystafell astudio, yn gwrando ar ddurtur'. Dyna sut yr ysgrifennais fy nisgrifiad o'r darlun. Ond enw'r darlun oedd A GREAT NIGHT DOWN THE DRAIN. Rwy'n gwrthod ag ailysgrifennu fy nisgrifiad, dim ond oherwydd camddealltwriaeth.

## Der wiß ritter reytt also biß gegen abent

Der wiß ritter reytt also biß gegen abent und kam fur ein huß, das mit holcz was bezinnet wol alumb. Er hort ein jungfrau ußermaßen wol singen und lut, und er begund zu gedencken und ließ das roß geen wo das es wolt. Das roß was müde und hett ein groß tagefart gegangen, und was an eim samßtag zu mitten augst. Er saß und gedacht, und syn roß kam gande in ein gebrüche, das von dem heißen wetter drucken was worden, und gingen große graben da durch. Sin roß was müd und sturcz in eynen graben, das das roß ein lang wile off im lag. Sin schilt brach in dru stuck, und der hinder sattelbog brach enzwey. Syn knecht hülffen im wiedder off mit großen pynen. Er was sere geqwetschet und clagt sich sere. Er reytt furwert und fant ein cruz off eim kirchoff stende, [...] Die history sagt uns das Lancelot sere zu ungemach ist und sere verdacht nach der frauwen die er mynnet, und nach dem hotten den er zu ir gesant hett, wann der bott wiedder solt komen und sagen im was im die enbütet die er für alle die weit minnet. Er enspielt oder lachet noch enhett keyn freud in der weit anders dann das er allweg in großen gedencken was. Er enißt noch trincket noch enschleffet wedder tag noch nacht, er ist oben off dem thorn zu alleröberst und sicht alumb als ein man der sere in ungemach ist. Nu geschah ein abentur, das myn herre Gawan und Hestor so lang geritten hetten innwendig Sorelois fragende nach Galahot, und kunden nye kein mere von im gefreischen, wann das im eins tags ein jungfrau begegnet off der straß off eim schonen zeltenden pferde. Myn herre Gawan grußt sie, die jungfrau gnadet im und fragt war sie wolten. »Wir wolten gern finden das wir suchen«, sprach myn herre Gawan. »Was suchent ir?« sprach sie. »Wir suchen Galahot, jungfrau«, sprach myn ro herre Gawan, »den herren von dißem lande, wir finden aber nymand der uns von im groß oder cleyen sage.«

EI GLEDDYF RHWNG Y DDAU GARIAD SY'N CYSGU - MAE'N GOSOD EI GLEDDYF RHWNG Y DDAU

**M**archogodd y marchog gwyn tan gyda'r nos, a daeth at dŷ gydag amddiffynfeydd o goed o'i amgylch. Clywodd forwyn yn canu'n ddiddiwedd hyfryd ac mewn llais uchel. Aeth i bensynnu a gadael i'w geffyl grwydro lle mynnai. Roedd y ceffyl wedi blino ar ôl cerdded ymhell y diwrnod hwnnw. Roedd yn ddydd Sadwrn ynghanol Awst. Eisteddodd yn ddwfn mewn myfyrdod, a chrwydrodd y ceffyl ar waun a oedd wedi sychu yn y gwres a chyda ffosydd dyfnion ar ei thraws. Roedd y ceffyl wedi llwyr flino a syrthiodd i un o'r ffosydd; yna gorweddodd ar ben y marchog am gyfnod hir. Torrodd ei darian yn dri darn, a thorrodd cefn y cyfryw hefyd. Fe wnaeth ei facwyaidd ei helpu ar ei draed gydag ymdrech fawr. Roedd wedi cleisio'n ddrwg a chwynai'n arw. Marchogodd yn ei flaen a daeth i fynwent eglwys. [...] Dywed yr hanes wrthym fod Lawnsloot yn anhapus iawn ac yn hiraethu'n enbyd am y ferch mae'n ei charu, ac mae'n dyheu am i'r negesydd a anfonodd ati ddychwelyd a dod â'r newydd iddo ynghylch beth sydd ganddi i'w ddweud wrtho. Ni all fwynhau pleser na chwerthin ac nid oes ganddo unrhyw bleser arall yn y byd ar wahân i ymgolli yn ei feddyliau. Nid yw'n bwyta, yfed na chysgu y dydd na'r nos, ac mae'n treulio'i amser ar ben y tŵr yn edrych o'i gwmpas, fel dyn sydd mewn trallod mawr. Nawr, fel mae'n digwydd, roedd Syr Gawain a Syr Hector wedi marchogaeth yn hir drwy Sorelois, yn holi am Galâth, a heb gael unrhyw newydd amdano, pan ddaeth merch ifanc heibio iddynt un diwrnod ar y ffordd ar geffyl hardd. Cyfarchodd Gawain hi, a diolchodd hithau iddo a gofyn i ble roeddent eisiau mynd. 'Ni allwn gael hyd i'r hyn rydym yn chwilio amdano,' meddai Gawain. 'Am beth rydych yn chwilio?' 'Rydym yn chwilio am Galâth, ferch annwyl,' meddai Gawain, 'arglwydd y tir hwn, ond ni allwn gael hyd i unrhyw un i ddweud unrhyw beth wrthym amdano.'

## Gweddillion hen straeon mewn stori arwrol o'r oesoedd canol

**G**awain, y 'tafod aur'. Mae Anselm Haverkamp yn tynnu sylw at ddernyn Shakespearaidd lle gelwir Syr Gawain yn 'a coppery oddment of the hero Ulysses'. Mae Gawain yn gwybod sut i 'drefnu ei eiriau fel Ulysses, ond hefyd i guddio'r hyn mae'n ei ddweud dan lawer o eiriau.' 'Mae'n ddweud celwydd fel aur.' Mewn Hen Gelteg, mae neats yn golygu GWLYBANIAETH. *Mae neits yn golygu ARWR. Yn seinegol mae'n anodd gwahaniaethu rhwng y ddau air.* Caiff yr arwr ei dasgau gan frawd ei fam; tasg famol, mewn geiriau eraill.

Mae Gawain yn ymladd yn erbyn gwrachod Caerloyw. Mae'n mynd a'i long drwy niwloedd Ynysoedd Faroe. Ef yw'r pedwerydd ar y chwith, yn glocwedd, wrth fwrdd crwn y Brenin Arthur. Mae'n fyddlon, er y gall ei dafod cyfrwys achosi brad ar unrhyw adeg. Cyfeiria Haverkamp ato fel 'math o wrth-Macbeth'. Nid yw'n cael hyd i'r Greal Sanctaidd, ond mae'n rhyddhau cant o ferched wedi'u carcharu. Dim ond yng nghwmni Parsifal a Lawnsloot (y ddau sawl lle'n is i lawr y bwrdd) y mae'n cyrraedd mynydd y Greal. Yno, mae'n cipio'r cleddyf a ddefnyddiwyd i dorri pen Ioan Fedyddiwr. Cedwir y cleddyf yn naearell Eglwys Gadeiriol Halberstadt. Mae'n priodi â Florie o Syria. Mae eu mab Wigalois yn hanner Celtaidd, hanner Phoeniciaidd.

Gawain yw gwrthwynebydd Marchog y Llusern. Yn Stori'r Ci Clustiau Byr, mae'n rhyddhau Alastrann y Gwych - sydd wedi cael ei drawsnewid yn gi - brawd y swynwyr sy'n troi allan i fod yn Farchog y Llusern.

Mae Gawain yn addo helpu ei ffrind Pelleas, sy'n caru Arcade hardd. Mae'n ymweld ag Arcade gyndyn gan honni ei fod wedi lladd Pelleas, yn y gobaith y bydd hynny'n gyfrwng i danio cariad y ddynes ifanc. Fodd bynnag, mae'n syrthio mewn cariad â hi'r un noson, a chaiff Pelleas hyd i'r ddau ohonynt yn gorwedd gyda'i gilydd yn y llofft. MAE'N GOSOD EI GLEDDYF RHWNG Y DDAU GARIAD SY'N CYSGU. Fore trannoeth, mae Gawain yn gweld ei fod wedi gweithredu'n anghywir ac mae'n arwain Arcade at ei ffrind.

## 'Byd cyfan i niwl'

Treuliodd Christoph Schlingensief ei gyfnodau hapusaf yn Ynys yr Îla - a hynny byth fwy na dwy fetr oddi wrth ei wraig Aino. Roedd yn dal yn ddirgelwch sut y cyrhaeddodd yno o Nepal heb dreulio fawr o amser yn yr Almaen. Mae popeth i fyny yn y fan honno wedi ei fwydo mewn lleithder o'r Iwerydd, gyda'r cymylau'n dod i mewn yn ddi-dor. Wrth iddo edrych ar yr ynys yn bennaf i ddibenion ffilmio ei ffilm gyfredol, roedd yn sicr y byddai gwlad y sagâu'n parhau'n ddieithr iddo am amser hir i ddod. 'Rwy'n ei chael yn haws empathieiddio efo'r hyn dwi'n gwybod leiaf amdano.'

Ffilmiodd ddyn gyda phennau adar, yn rhedeg ar y traeth. Arweiniodd hyn wedyn at frwydr corrach yn erbyn y 'Marchog gyda Phen Aderyn'. Mewn gwirionedd, fe ddylai

Christoph Schlingensief fod wedi bod yn Japan bryd hynny. Daeth ei wahoddiad i ben oherwydd na wnaeth ei gymryd.

Fodd bynnag, er na ymwelodd â Japan bell, dylanwadodd 'delwedd Schlingensief o Japan' ar y deunydd ffilm a gyfaddaswyd ganddo'r diwrnod hwnnw, a oedd yn ymwneud â cylch saga Edda. Tua chanol dydd, roedd y ffilm yn ymwneud yn bennaf â niwl. Yr unig le i ffilmio niwl ym myd natur oedd yng nghyffiniau uniongyrchol y giserau. Felly, archebodd Schlingensief saith o beiriannau cynhyrchu niwl gan gwmni llogi offer ffilm yn Copenhagen. Roeddent i gael eu hedfan i mewn erbyn diwedd y prynhawn.



Christoph Schlingensief: *Penod Ynys Animatograff* Ffoto: Filmgalerie 451, Berlin 2005

VEINIODD HYN WEDYN AT FRWYDR CORRACH YN ERBYN Y 'MARCHOG GYDA PHEN ADERYN' -

## Safonau Marw

Gan fartsio o flaen ei ddydion, ac yn feddw gan adrenalin, treuliodd August Stramm, bardd ac arweinydd bataliwn, dri diwrnod olaf ei fywyd yn Rwsia. Roedd brwdfrydedd yr ymgyrch, allan o fylchau'r Mynyddoed Carpathaidd ac i'r gwastadedd, wedi gwirioneddol danio ei ysbryd. Roedd hyn wedi gwneud y bardd a'r milwr profiadol yn fwyfwy beiddgar a dall i berygl. Yn wir, roedd yn ysgornio'r gelyn ac yn ystyried ei hun yn anorchfygol i bob pwrpas. Cariai ei gnapsach o flaen ei frest fel pe bai hynny'n fodd i'w amddiffyn. Ond wrth nesau at lecyn corsïog, cafodd ei daro gan gawod o fwledi. Nid oedd ef na'i filwyr wedi dychmygu o gwbl y gallai gelyn fod yn llechu yno.

Mewn darn a losgodd mewn pwl o dymer yn y 70au, disgrifiodd Arno Schmidt fel y cludwyd y dyn hanner marw yma am driniaeth, gyda'r gwaed yn gymysg â mwcws yn llifo o'i saith dolur. Roedd y bardd bellach yn ddiymadferth ar y stretsïer. Fe'i carïwyd gan ddau o'i gyfoedion. Pe bai'r orsaf cymorth cyntaf wedi symud i fyny i'r ffrynt, fel y gorchmynnwyd y noson cynt, yn hytrach nag aros ar ôl yn y mynyddoedd, byddai meddyg milwrol wedi medru achub, o leiaf yn rhannol ac adfeiliedig, y dyn yma roedd ei eiriau'n rhewi yn ei ben. Er mewn cadair olwyn, heb allu defnyddio na breichiau na choesau, byddai'r 'gŵr doeth' hwn wedyn wedi gallu cofnodi profiad ei ymgyrch olaf trwy ei harddweud wrth eraill. Yn ôl Arno Schmidt, roedd y bardd wedi eistedd yn llawn chwerwedd yn ei ystafell fyw mewn rhyw dref Almaenig ddi-enw; gallai fod wedi clodfodi'n wael ddyfodiad y gwanwyn neu ymgyrchoedd y gweithwyr, yn hytrach na'r rhyfel. Fodd bynnag, yn ôl Schmidt, roedd meddygon, staff nyrsio a chludwyr yr orsaf gymorth cyntaf Awstro-

Hwngaraidd honno, yn agos at y llinell flaen, wedi bod yn yfed yn drwm y noson cynt, gan ei gwneud yn amhosib iddynt gychwyn yn fuan ar fore'r frwydr. Yr oedi hwn a barodd i anafiadau Stramm fod yn rhai angheuol.

Beth bynnag, ysgrifennodd Schmidt, nid fel hyn yr hoffai fod wedi marw. Fodd bynnag, dyna'n union ddigwyddodd mewn gwirionedd, pan lithrodd ei ysbryd ymaith yn ystod y dyddiau rhwng 31 Mai a 3 Mehefin 1979. Dihoenodd yn raddol, yn ddim byd mwy na llwyth o fater, mewn gofal dwys yn rhyw dref yng Ngogledd yr Almaen. Nid oedd yr ysbyty'n barod am y poeta laureatus.

## Arddangosfa – Goleudai i Ddyfodoliant

### Cludo golau'r Ymoleuo yn ei flaen: Max Horkheimer a Friedrich Pollock

Llun: *Max Horkheimer gyda Llusern, golau'r Ymoleuo.*

Yn ei ffilmiau cyfnewid, mae Alexander Kluge yn aml yn defnyddio'r gannwyll fel trosiad am Ymoleuo. Sylwer ar osgo ymarferol Horkheimer yn y llun hwn: mae'r llusern, a gaiff ei gario yn llaw dde Horkheimer (yn wahanol i Iesu yn narlun Hunt, gweler isod), yn sicrhau bod ganddo'r gallu i ganfod ei ffordd, yn arbennig yn y tywyllwch. Mae rhywun sy'n gallu canfod ei ffordd yn rhywun sy'n hapus, fel y gwelir yn y llun hwn: mae Horkheimer yn gweni.

Tynnwyd y llun gan un o gyfeillion oes Horkheimer, sef Friedrich Pollock - un arall o oleudai Ysgol Frankfurt.

Yn wahanol i'r golau a roddir gan lusern neu gannwyll, mae golau'r camera yn un byrhoedlog. Fodd bynnag, fe wnaeth y golau fflachiog hwn, gwibiog fel ag yr ydoedd, lwyddo i anfarwoli'r deallusrwydd annibynnol yn pefrio o lygaid Horkheimer.

Cyswllt i bethau eraill a arddangosir: Gwrthrych: *Tystysgrif yn nodi dyfarnu bathodyn anrhydedd i Friedrich Pollock gan ddinas Frankfurt am Main yn 1969*. Gall dinasoedd hefyd brofi fflachiadau o athrylith. Dyna hanes dinas Almaenig Frankfurt am Main pan ddyfarnodd fathodyn anrhydedd i Friedrich Pollock am ei lwyddiannau yn y Sefydliad Ymchwil Gymdeithasol. Roedd Friedrich Pollock nid yn unig yn gyfaill i Max Horkheimer - goleudy amlycaf y Sefydliad ynghyd â Theodor W. Adorno - ond roedd hefyd yn gyd-sefydlydd y Sefydliad ac yn angor cadarn iddo yn ystod cyfnodau o alltudiaeth. Er ei fod wedi ffoi o grafangau'r Natsïaidd yn yr Almaen,



fe sicrhodd Friedrich Pollock bod y Sefydliad yn goroesi'n ariannol a thrwy hynny oroesiad miloedd o ddeallusion a oedd dan erledigaeth.

Delwedd isod: *William Holman Hunt: The Light of the World (fersiwn Manceinion, 1851-1856)*

### Fe Gerddaf â'm Llusern Cân Gŵyl Farthin

Fe gerddaf â'm llusern,  
Cerde'r llusern â mi.  
Yn y nen, disgleiria'r sêr,  
Disgleiriwn ninnau islaw.  
Olau fy llusern  
Paid diffodd,  
Rabimel, rabamel, rabwm.

Fe gerddaf â'm llusern,  
Cerde'r llusern â mi.  
Yn y nen, disgleiria'r sêr,  
Disgleiriwn ninnau islaw.  
Tywyll fy llusern,  
Af adref,  
Rabimel, rabamel, rabwm.



## Pollock – Patriarchaeth - Marwolaeth y ddynes dramor



Darlun 1: *Carlota Pollock a'i gŵr Friedrich yn eu cartref yn Santa Monica, California (1950).*

Sylwch ar y ffordd gender-benodol y pennir lle: Mae Carlota Pollock yn eistedd mewn cadair yn yr ardd, yn darllen llyfr; er mwyn pleser i bob golwg. Tra caiff Friedrich Pollock, ei bortreadu fel goleudy'n eistedd wrth ei ddesg yn gweithio (gyda golwg banoptegol o'i wraig yn yr ardd).

Darlun 2: *Carlota Pollock a chyfeilles, ynghyd â Friedrich Pollock, wrth ochr car yn Montagnola (Y Swistir).*

Tynnwyd y lluniau gan Annegret Tietzsch, a gyflogwyd gan Friedrich Pollock i fod yn gydymaith i'w wraig Carlota (ca. 1961).

Mae goleudai, er y gallant ymddangos yn ddilechdidol oleuedig, yn tueddu i berfformio'n batriarchaidd.

Ffilm: *Marwolaeth y ddynes dramor (Der Tod der fremden Frau. Le "Liebestod")*:

Mae Alexander Kluge yn ail-greu'r math hwn o wrthrychu merched / defnyddio merched yn ei ffilm fer "Marwolaeth y ddynes dramor" (*Der Tod der fremden Frau. Le "Liebestod"*). Yn y ffilm hon mae Kluge'n adolygu canrifoedd o batriarchaeth imperialaidd a ramanteiddiwyd fel "Liebestod" mewn opera: Richard Wagner "Tristan and Isolde", Giacomo Meyerbeer "L'Africaine", Henry Purcell "Dido and Aeneas", Christoph Willibald Gluck "Armide". Mae'n cysylltu'r adolygiad hwn â chenedlaethau o'r 'fenyw egsoftig' fel nwydd a gwrthrych i'w harddangos ym myd y patriarch trefedigaethol.

Oherwydd golygfeydd o drais a noethni (sy'n anochel wrth adolygu hanes darostwng ac ecsplotio merched), golygwyd y ffilm a ddangosir yn ein harddangosfa.



# Arddangosfa – Goleudai i Ddyfodoliant

## Ochr dywyll Ymoleuo

*Mae'r lleuad yn rheoli'r nosau, mae'r lleuad  
yn rheoli'r llanw.  
(Mozart, Y llong hud, 1799)*

Mae goleudai'n gaffaeliad enfawr i longwyr sydd eisiau mordwyo drwy'r dyfroedd peryglus ger y glannau. Yn sicr maent yn hollbwysig i longwyr dieithr, ond hefyd i rai nes i gartref sy'n canfod eu hunain yn ddamweiniol mewn mannau anghyfarwydd. Wedi taith faith ar y môr mae llongwyr yn dyheu am gyrraedd diogelwch yr harbwr.

Fodd bynnag, gall llawer o drychinebau ddigwydd o fewn golwg i'r lan, gyda thywydd garw a cheryntau cryf ac anghyfarwydd yn troi'r glannau'n berygl enbyd. Dyna oedd tynged y Royal Charter pan gafodd ei tharo gan storm enbyd oddi ar arfordir Môn ar noson 25-26 Hydref 1859. Dyna hefyd fu ffawd HMS Conway ganrif bron yn ddiweddarach. Roedd yn hwylio'n ôl i'w chartref yn nociau Lerpwl (ar ôl cael ei hadleoli oddi yno i Fangor yn 1941 pan fomiwyd Lerpwl yn enbyd) pan gafodd ei chario gan lanw a cherrynt oedd yn anghyfarwydd i'r criw. Roedd ardal wledig Môn yn ymddangos yn lle diogel i HMS Conway oroesi'r Rhyfel Byd.

Ond nid felly y bu.

Fe oroesodd HMS Conway yr Ail Ryfel Byd, ond syrthiodd yn ysglyfaeth i ochr arall dywyll Ymoleuo:

Pan ddaeth yn amser i HMS Conway ddychwelyd adref i Lerpwl ar 14 Ebrill 1953, fe wnaeth meddwl yn haniaethol heb roi ystyriaeth i realiti orffen ei thaith gartref ar ôl dim ond dwy awr wedi iddi adael Plas Newydd ar y Fennai. Bu'r miloedd o bobl a ddaeth i ffarwelio'n llawen â HMS Conway yn dystion i'r llong yn gael ei gyrru ar y lan ger Pont y Borth a thorri'n ddarnau.

Collodd y Capten Eric Hewitt yr HMS Conway oherwydd nad oedd yn ddigon cyfarwydd â cheryntau lleol y Fennai i sicrhau y gallai'r llong hwylio'n ddiogel drwy'r Swellies. Yn syml, roedd yn rhy hwyr i'r llanw. Ond nid enghraifft o 'amseru gwael' oedd hyn. Yn hytrach, pe bai Capten Hewitt wedi defnyddio arbenigedd llongwyr lleol Môn, ni fyddai ei anwybodaeth o'r amodau gwirioneddol ar y diwrnod hwnnw (diffyg cyswllt â realiti - neu hiraeth am gartref efallai?) wedi arwain at yr anffawd. Anffawd a gynrychiolwyd yn ddiweddarach yn y fformiwla a ganlyn:

$$U = 11.2 \ 0.057W \ 2 \cos D \ 3.67(R \ 3.6)cm \ s \ 1$$

*Fel nodyn wrth fynd heibio*

*Fe wnaeth diffyg cyswllt cyffelyb â realiti  
gyfrannu at enwogrwydd fformiwla arall*

$$Pr [TA < 1, TB < 1] = \Phi 2 (\Phi - 1 (FA (1)), \Phi - 1 (FB (1)), Y)$$

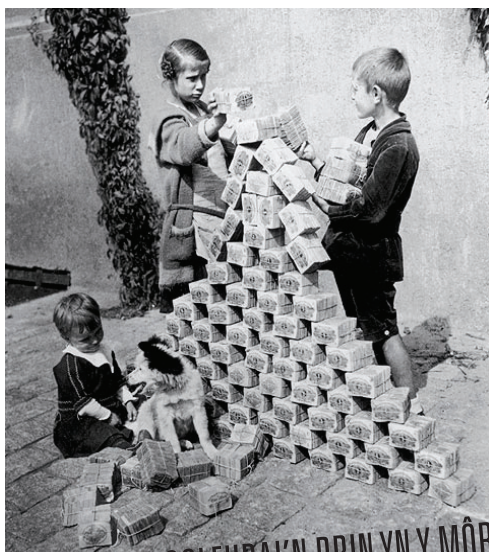
Fodd bynnag, nid yn unig fe wnaeth yr Ail Ryfel Byd gynyddu amwysedd y glannau a'r dociau, ond hefyd fe drodd goel gwlad a'i ben i waered: Trodd y môr agored honedig ddiogel yn faes brwydr, ac roeddech yn fwy tebygol o golli eich bywyd yno nag ar lannau garw'r arfordir.

Peidiwch ag anghofio: Mae goleudai'n brin yn y môr agored. Ond sut i symud o gwmpas yn y tywyllwch, pan mae'r sêr yn cuddio ac erchyllterau rhyfel yn eich wynebu? Mae tywyllwch yn ddiwedd.

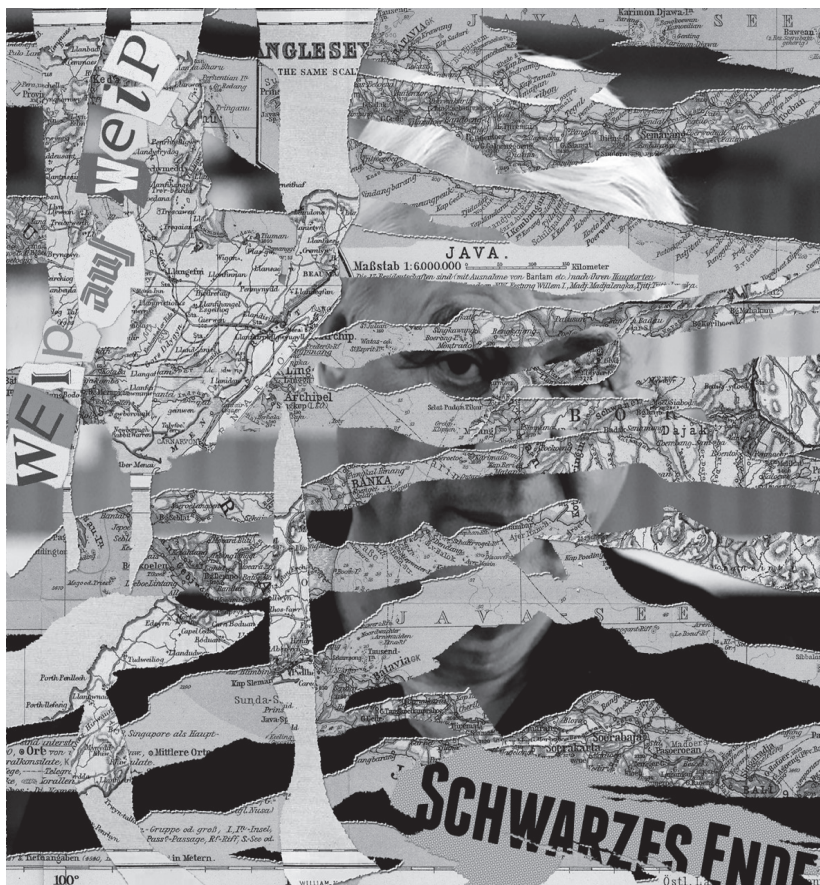




HMS Conway



VCH AG ANGHOFIO: MAE GOLEUDAI'N BRIN YN Y MÔR AGORED - PEIDIWCH AG ANGHOFIO: M



Hannah Siwutters: *Dada-Masterpiece*  
(1942-1429-1294)

## Ni ellir boddi ddwywaith yn yr un afon

Sut mae mynd i'r afael â chwestiwn marwolaeth annhymig y bardd a'r pregethwr Dafydd Tomos ar noson stormus 30 Mawrth 1822?

Wrth ei enw barddol, Dafydd Ddu Eryri, yr adwaenid ef ac fe'i hystyrir ef yn dad i genhedlaeth o feirdd yn Arfon. Ysbrydolwyd ei awdl fuddugol yn Eisteddfod y Gwyneddigion yn 1790 gan ddaliadau gwrth-gaethwasiaeth meddylwyr cyfoes yr Oleuedigaeth. Ceisiodd gynnal safonau barddol ac fel athro ysbrydolodd nythaid o dyddynwyr a chwarelwyr tlawd i farddoni a pherfformio.

Ar noson 30 Mawrth 1822, yn dilyn ymweliad â rhai o glerigwyr llengar Môn, cerddodd adref i bentref Llanrug o Fangor ar ôl mwynhau cyfeddach tafarndai'r ddinas. Wrth geisio croesi nant fechan yr Afon Cegin ger Pentir, syrthiodd i ychydig fodfeddi o ddŵr a boddi.

Cyfansoddwyd teyrngedau iddo gan ei gyfoedion, ac amdano ef y canodd R. Williams Parry - *Hon ydyw'r afon, ond nid hwn yw'r dŵr A foddodd Dafydd Ddu* (Ymson Ynghylch Amser)

## Cerdded ar Ddŵr

Yn 1867 cyhoeddodd y llwrymwrthodwr a phamffledwr John Rees - awdur y pamffled *"Y diodydd meddwol a llwrymataliaeth, neu, Resymanu yn erbyn yr arferiad o yfed y diodydd meddwol, yn nghyd ag atebiad i'r gwrth-ddadleuon a ddygir dros yr unrhyw"* - y byddai'n cerdded ar ddŵr dros y Fenai o Fangor "heb golli ei gydbwysedd." Yngasglodd torf o filoedd ar fryn y Garth i'w wlio'n ymddangos mewn crwyn olew stiff a oedd yn cynnwys cyfarpar niwmatig. Roedd y gymeradwyaeth yn fyddarol.

Yn ôl y papur newydd lleol, "When subsequently he sat down in the shallows

and taking two small oars from a pocket, rowed himself in a sitting position across the Straits to the Anglesey shore - the cheers made the windows rattle half mile away." Dychwelodd o sir Fôn yn gorweddian yn ddidaro ar y tonnau ac fel *encore* cerddodd ar y dŵr am rai llathenni cyn cyffwrdd â'r gwaelod ac yna ymlwybro'n fuddugoliaethus i'r lan.

## Araith Bangor

Erbyn i David Lloyd George ddod yn Brif Weinidog yr ymerodraeth fwyaf ar y ddaear, roedd aelodau dirwestol pybry y Blaid Ryddfrydol yng Nghymru yn wyliadwrsu o orchestion lledrithiol eu cyn-bencampwr ac yntau wedi brasgamu o'i ddinodedd cymharol a'i sêl dros achos Cymru i uchelfannau'r sefydliad yn Llundain.

Ym Mangor yn 1915 roedd Lloyd George (a gawsai'r llysenw 'yr Afr' am ei odinebu) yn awyddus i ail-sefydlu ei boblogrwydd gartref. O flaen cynulleidfa o anghydfurfwrwr dirwestol traddododd 'Araith Bangor' a datgan "Mae diod yn gwneud mwy o ddifrod yn y rhyfel na'r holl longau tanfor Almaenig gyda'i gilydd."

Dim ond o drwch blewyn yr osgowyd cael gwaharddiad llwyr ar alcohol. Serch hynny, daeth y Bwrdd Rheoli Canolog (Masnachu Gwirod) i rym o dan ddarpariaethau rhyfel Deddf Amddiffyn y Deyrnas. Cwtogwyd yn llym ar oriau agor tafarndai gan Ddeddf Gwirodydd Anaeddfed (Cyfyngiad) 1915 a Deddf Trwyddedu'r un flwyddyn a chodwyd y dreth ar alcohol. Bu'r ddeddfwriaeth, a oedd yn ymdrech i gyfyngu ar y bygythiad i gynhyrchiant drwy or-yfed ymysg y dosbarth gweithiol, mewn grym bron iawn yn ddigyfnawd am y rhan orau o ganrif.



## Siaced achub? Dyfeisiadau arnofio personol - arwyddion athrylith at y dyfodol



Delwedd 2

Bwriad dyfais arnofio personol - boed ar ffurf belt neu siaced achub, siwt arnofio neu fag hynofedd - yw cadw unigolion rhag suddo mewn dŵr, ac mewn trychineb fe all achub eich bywyd. Fodd bynnag, nid mater o ddyfeisiadau'n cael eu llunio oherwydd anghenraid ydoedd yn hanes llunio dyfeisiadau arnofio personol. I'r gwrthwyneb, cawsant eu dyfeisio oherwydd yr ysbryd o ddarganfod, sy'n nodweddiadol o'r holl ddynoliaeth. Felly, daeth y syniad o ddyfeisiadau arnofio personol wrth i ddyfeiswyr feddwl am offer a fyddai'n caniatáu i bobl aros dan y dŵr am gyfnod hir, er mwyn archwilio'r byd tanddwr a oedd, tan hynny'n, *terra incognita* i bobl. Ceir tystiolaeth o hyn yn y cyfnod canoloesol hwyr, ond yn gynyddol yn ystod y Dadeni. Gadawodd Vegetius nodiadau yn "De Re Militari" (1476), ac felly hefyd Veranzio yn ddiweddarach yn 1595. Gadawodd Leonardo Da Vinci frasluniau o feltiau achub (gweler delwedd 1); yr enwocaf fodd bynnag yw gwahanol fathau o siwtiau deifio wedi eu gwneud o gorc (gweler delwedd 2). Y bwriad oedd nid achub dynoliaeth y Dadeni, ond yn hytrach ei galluogi i archwilio a meistrolï'r holl fydoedd - uwchben ac o dan y dŵr.

Arweiniodd y cywreinrwydd hwn, a hybwyd hefyd gan yr awch filwrol am goncro'r byd, at syniadau am siwtiau a fyddai'n galluogi i ddynion a merched arnofio ar wyneb dŵr. Ond dim ond yn y canrifoedd o ddiwydiannu a ddilynodd y gwelwyd y gwrthrychau hyn yn cael eu gwredu a'u defnyddio i ddibenion achub o'r môr. Rhagwelwyd eu gwir ddefnydd mewn gwirionedd ganrifoedd ynghynt (gweler delwedd 3).

**Delwedd 2:** Jean-Baptiste de La Chapelle: "Scaphandre" (Tafel IV, in: Jean-Baptiste de La Chapelle, Herrn de la Chapelle gründliche und vollständige Anweisung wie man das von ihm neu erfundene Schwimmkleid oder den sogenannten Scaphander nach untrüglichen Grundsätzen verfertigen und gebrauchen sole), Warsaw, 1776

**Delwedd 1:** Leonardo Da Vinci: "Sketch of a lifebelt" (Paris Manuscript B, f. 81 v), ca. 1488 - 1490

**Delwedd 3:** "Cofeb Siacedi Achub Bywyd, Greog", 2017



Delwedd 1



Delwedd 3



Llechen o  
Longddrylliad  
Pwll Fanog

## Llechen o Longddrylliad Pwll Fanog

Mae'r llechen hon yn tystio i gyn lleied rydym yn ei wybod. Nid ydym yn gwybod erbyn hyn pryd yr adeiladwyd y llong na phryd y suddodd. Mae amrywiol ddulliau ymchwilio (e.e. dyddio AMS) yn awgrymu cyfnod rhwng 1430 OC a 1530 OC, ac mae'n annhebygol i'r llong suddo ar ôl 1630 OC. Byddai hynny'n golygu fod y llong yn cyd-oesi â Harri'r VII. Felly, gwelodd sefydlu Brenhinlin y Tuduriaid.

Nid oes gennym unrhyw wybodaeth am berchennog y llong, nac am y berchennog a diben y cargo, sef llechi. Mae ysgolheigion wedi awgrymu bod y llong yn cludo cargo o lechi gleision Llanberis i Fiwmares i'w gwerthu a'u hallforio.

Nid ydym yn gwybod beth wnaeth i'r llong suddo ac ni wyddom chwaith a gollodd pobl eu bywydau yn y drychineb. Rydym yn gwybod i sicrwydd nad oedd unrhyw oleudy i sicrhau taith neu lanio diogel.

A fu unrhyw ymdrechion i arbed y cargo?

Nid oedd unrhyw siwtiau deifio ar gael pryd hynny, er fod pobl ar draws Ewrop yn dechrau meddwl am ddyfeisiadau o'r fath.

Hyd yn oed pe bai rhai ar gael, mae gwely'r môr yn y fan dan sylw yn arw. Ceir goleddf serth yno sydd dros 20m o ddyfnder, yn dibynnu ar y llanw. Mae'r llongddrylliad ei hun hanner ffordd i lawr y goleddf hwn. Ymhellach, ceir clogwyn hyd at 4m o uchder i'r gogledd-orllewin o'r safle, tuag at waelod o goleddf, a gellir dod o hyd i lechi yn y fan honno o hyd.

Heb unrhyw offer priodol ar gael bryd hynny, nid oedd modd mynd at y cargo i'w adfer.

Ar wahân i longddrylliad Pwll Fanog, nid oes unrhyw long neu ddull arall o gludiant yn gysylltiedig â'r diwydiant llechi cynnar ym Mhrydain wedi ei diogelu, heb sôn am gyda chargo cyflawn o lechi. Fe allech feddwl ei fod yn unigryw. Ond beth am y 40,000 tonnall o gargo? Roedd y llong yn unigryw, ond nid felly'r llechi hyn.

## Ffynonellau

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Holl ffilmiau - trwy garedigrwydd Alexander Kluge.

Holl straeon byrion, tudalennau 11-19 - a gyhoeddwyd yn wreiddiol yn Almaeneg gan Alexander Kluge. Darparwyd yr holl gyfieithiadau i Saesneg drwy garedigrwydd Alexander Kluge, heblaw am "Dying standards" a gyfieithwyd gan Ethan Bate, Rebeca Kirkby a Grace Neary.

Cyfieithiadau Cymraeg - Yr Uned Gyfieithu @ Canolfan Bedwyr, Bangor.

"Ni ellir boddi ddwywaith yn yr un afon", "Cerdded ar Ddŵr" ac "Araith Bangor" gan Hannah Siwutters

Holl destunau eraill - Sarah Pagoda.

Holl ddelweddau yn creative commons neu trwy garedigrwydd yr artistiaid, perchnogion eu hawlfraint.

Curadur arddangosfa "Goleudai i Ddyfodiant" - Sarah Pagoda.

Unrhyw ymholiadau, cysylltwch â:

Sarah Pogoda [s.pogoda@bangor.ac.uk](mailto:s.pogoda@bangor.ac.uk)

Mae fersiwn o'r llyfryn hwn ar gael ar-lien:

<https://lighthousesintofuturity.jimdofree.com/>